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PROSODIA LATINA

An Introduction to Classical Latin Verse

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PREFACE

This little book, dealing with the same subject as the *Manual of Latin Prosody* by William Ramsay, long out of date and use, is an attempt to supply a present need in the study of Latin in these islands. By the side of earnest and well-directed efforts towards a better appreciation of the poetry of Rome, may be observed a widespread ignorance or neglect of its external form as strange as it is deplorable. Here in grasp of essentials we lag behind both America and the Continent. The Verse of every nation is based upon its Speech; and, though in our rendering of the Single Sounds of the Latin language we have greatly improved, yet as regards syllables and quantities, without respect to which there is no making or understanding of verse, our practice takes small account of the truth. Mr. F. W. Westaway's excellent *Quantity and Accent in the Pronunciation of Latin* has not succeeded in weaning us from our past.

The object, then, of this handbook is to provide learners, and teachers who are somewhat less than experts, with a clear and rational account of Latin Prosody and Versification within the Classical Period. In it for the first time the reader and the composer of Latin verse are pointed to the realities of Latin speech

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and protected by a special mark from the vulgar confusion of the quantity of a vowel and the quantity of a syllable. This sign and the other symbols necessary for the proper exhibition of the facts are employed just as they are needed for the purpose in hand. A tedious and paralysing uniformity is not pursued; and lines of verse are left (as on pages 9, 112, and elsewhere) wholly or partially unmarked, to serve as exercises for the student. An exercise which experience shows to be of real interest and at the present time of peculiar value to a beginner is the ascertainment of quantity by means of scansion as explained in sections 56–8. It is specially recommended to the notice of practical teachers. Actual needs have been kept in view throughout. Explanations are given where simple and helpful; but 'rules of thumb' have not been disdained if these lightened the load on the memory. With the theses and hypotheses of the higher 'Metric' this book is not concerned; and agreeably to the advice of experienced teachers the ancient presentation of the classical metres is not perturbed by the importation of modern musical symbols. Traditional names have been discarded only where superfluous or confusing, as in the case of 'arsis' and 'thesis' and the numerical notation of the Asclepiad metres, which by a re-classification have been brought into line with other lyrical stanzas. Since examples teach more than formulas, illustrations, especially of what is anomalous, have not been stinted, and the treatment of the chief

metres by the more important writers such as Vergil and Horace has been given in outline.

The work was awaiting publication when the late W. R. Hardie's instructive *Res Metrica* appeared. His conclusions on some points have been adopted; and with others it was already in agreement. The proofs of the book have been read by a friend and former colleague, Mr. Marriott T. Smiley, of the University of Liverpool. To his minute and careful scrutiny it is in debt on every page.

CAMBRIDGE,
November, 1922.

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KEY TO SIGNS

i̯ denotes the consonantal sound of Latin *i* = English *y*. See **19.**

u̯ denotes the consonantal sound of Latin *u* = English *w*. See **19.**

⏑ denotes a short vowel, as pĕdĕ. See **35.**

– denotes a long vowel, as pēs. See **35.**

⏑– denotes a long syllable the vowel in which is short as ēst. See **41**

⏓ denotes a vowel which is found both short and long, as mihĭ.

( ), as in ped(e), denotes that a vowel is elided or not counted in the metre. See **51.**

In the metrical schemes as ⏑ (⏑́) it denotes a rare quantity.

In the examples of Latin Verses:

A sloping line / signifies the end of a metrical foot.

A short upright line | indicates the division of a foot between two words (caesura). See **184.**

The same doubled || indicates a chief or main Caesura, or a Break in the Verse. See **184.**

An asterisk prefixed to a word as *pŏ·sĭnō (**82**) denotes an assumed form.

The references by numbers are to sections.

PART I

PROSODY

CHAPTER I

PRINCIPLES AND GENERAL RULES

1. The subject of the following pages is the foundations and structure of Classical Latin Verse, that is the verse written during some two hundred years, say from 70 B.C. to A. D. 130. We shall not deal except incidentally with that composed in the old native metre of Italy which is called 'Saturnian' nor that of the early drama, whether comedy in the plays of Plautus and Terence or tragedy, of which only fragments survive, nor that of the Fables of Phaedrus nor, except in part, that of the dramas of Seneca.

2. Into the structure of Latin Verse two elements enter, Quantity and Rhythm. Quantity is the time which the components of a verse take to pronounce and is synonymous with duration. Rhythm is the regulated recurrence of different quantities.

3. Every sound of every word that we utter takes up time. Hence every sound, consonant and vowel alike, has a quantity of its own.

h, however, when it is a simple breath, is treated as without quantity, and without effect on quantity.

4. The time which different sounds take to utter is not the same, and their quantity therefore differs. Thus the final consonants of *kit*, *kid* and *kin* all differ in quantity

5. Again the same sounds may have different quantities. This is not only true of vowels, as we all know; but also of consonants. Thus the g in *leg-rest* takes up more time than the g in *agree*. The initial p in p*ot* takes less than the final p in *to*p and about the same as the initial *t*.

6. Syllables differ in quantity according to the number and character of the sounds that compose them. And in Classical Latin Verse these alone determine this quantity.

7. In Latin Verse the unit regarded is the Syllable, and accordingly **the basis of Latin Verse is the Quantity of the Syllable.**

8. In order to understand and appreciate Classical Latin Verse we must shake ourselves free from the associations both of late Latin and of modern English verse.

A composition like the mediaeval hymn

díes írae, díesílla
sóluet saéclum ín fauílla

runs counter to the canons of classical versification in every line. And Latin and English verse have still less in common.

DIFFERENCES BETWEEN LATIN AND ENGLISH VERSE

9. In respect to Quantity Latin and English Verse differ widely. In any Latin metre the total length of a verse, that is the time that it takes to utter, is, within narrow limits, a fixed quantity. It is the sum of the normal lengths of the syllables that compose it.

10. But in English the total length of a verse varies greatly; and the length of the syllables is often quite disregarded. Tennyson's line

The long day wanes; the slow moon climbs: the deep

and Shakespeare's

I do remember an apothecary

are English verses of the same kind. But their difference in length is very great.

The quantity of the syllables in most Latin words we can determine from Latin verse (53). To try to do the same for English would be a waste of time.

11. The English Accent with its strong stress upon the accented syllables has a very powerful effect upon quantity, lengthening Accented syllables and shortening Unaccented. But in Classical Latin Verse *the Accent has No effect upon Quantity.*

This must always be borne in mind in reading Latin Verse.

12. Again, the intimate connexion which there was between Verse and Music in ancient times no longer exists. The 'words' of a modern piece of music may be prose; and when they are in verse, the words are often forced to the tune. The poet ceased long ago to be a singer who played his own accompaniment, and the 'singing' of a poet means nothing more than 'telling' in verse.

This is all that Milton means when he writes at the beginning of *Paradise Lost*:

> Of man's first disobedience and the fruit
> Of that forbidden tree whose mortal taste
> Brought death into the world and all our woe
> . . . . . .
> *Sing*, heavenly Muse, &c.,

just as twenty lines later he bids the same Muse

> *Say* first, for Heaven hides nothing from thy view
> Nor the deep tract of hell, *say* first what cause
> Moved our grand parents, &c.

And when William Morris calls himself

The idle singer of an empty day

he does not mean that he is a 'singer' or a 'song maker', but simply a verse writer.

13. But in Latin, as in Greek, verse was, in the first instance, written to be sung, chanted, or intoned.

Horace speaks of a man whose sole accomplishment was singing, or trolling, ditties of Caluus and Catullus, 'nil praeter Caluum et doctus *cantare* Catullum' (*S.* i. 10. 19). Ovid tells us that the elegies he addressed to Corinna were 'sung' all over Rome, 'totam *cantata* per Vrbem', *Tristia* iv. 10. 59; and Propertius, speaking of the *Bucolics* and *Georgics* to Vergil, uses the words 'tu *canis*,' 'you sing', of both, and compares the 'carmina' of the poet to the 'carmina' which Apollo, the God of Music and Poetry, accompanied with his lyre: 'tale facis carmen docta testudine quale | Cynthius impositis temperat articulis', ii. 34. 79 sq. Compare the express testimony of the Younger Pliny about his own poems, *Epist.* vii. 4. 9.

14. What was the musical setting of particular poems we cannot now divine; and on many points therefore we must remain in the dark. In most cases the setting was probably a simple one.

15. It is sometimes said that Latin Verse was not written to be sung or chanted but only to be read. This view seems to rest on a misunderstanding of the verb *dicere*.

When Horace says to his harp 'age *dic* Latinum, | barbite, carmen' (*Odes* i. 32), he does not mean that it is to rehearse a Latin poem, but to accompany a Latin song. And when Tibullus, ii. 1. 51–4, writes:

agricola adsiduo primum satiatus aratro
cantauit certo rustica uerba pede
et satur arenti primum est modulatus auena
carmen, ut ornatos *diceret* ante deos

he does not suppose his rustic composer to recite a poem, but to sing a hymn to the gods he worships.

16. It is true of course that Latin poems were read and recited. But the very passage in which Quintilian speaks of this shows how easily that might fall into singing. He tells us that it must not be like the reading of prose 'quia et *carmen* est et se poetae *canere* testantur'. And he warns readers against falling into sing-song, or affected intonations, quoting Caesar's gibe at a reciter of this kind, 'si cantas, male cantas; si legis, cantas', i. 8. 3.

QUANTITY OF SYLLABLES IN LATIN

Our first business in Prosody is to determine the Quantity of Syllables, and to do this we must know the pronunciation of the sounds that compose them.

17. Latin writing in the main followed Latin pronunciation, and the letters of a syllable for the most part represent its sounds.

By Latin pronunciation is meant of course the Reformed pronunciation now current in this country and set out in most grammars and handbooks of Latin, e.g. in the *New Latin Primer* **251** sqq.

18. The following points, however, must be noted here:

1. *x* and *z*, the latter used only in borrowed words, are single letters standing for Double Sounds, *x* for *ks* (*cs*) and *z* probably for *dz* (as in English 'adze').

2. *-m* at the end of a word had a different value according as it was followed by a Vowel or by a Consonant (see **44**).

19. 3. The Roman alphabet did not discriminate between *i* used as a vowel and *i* used as a consonant (English *y* as in 'yet') nor between *u* used as a vowel and *u* used as a consonant (English *w* as in war).

We shall distinguish the two uses by a difference of type, employing i̯ and u̯ to denote the consonants when these are distinctly separate sounds.

This does not apply to *qu*, *gu*, *su* for which see **26**.

20. Moreover the Romans disliked writing two *i*'s together, so that *i* often represents i̯i or ii̯, thus doing double duty. Thus 'eius', aiō', 'Maia', 'Troia', were pronounced ei-i̯us, ai-i̯o, Mai-i̯a, Troi-i̯a, and 'Gaius' Gā-i̯ius. Compare **142**.

There are traces of a similar repugnance to *uu*. Thus the conjunction 'cum' was also written 'quom', the old form, or 'qum' but never 'quum'. And the old forms of the Nominative and Accusative 2nd Declension seruos, seruom were retained in the spelling for some time after the pronunciation had changed to seruus, seruum.

21. Every syllable must contain a Vowel or Diphthong, and it may contain one or more Consonants.

22. The consonants may (*a*) precede the vowel or diphthong, or (*b*) may follow it, or (*c*) may both follow and precede it.

23. If in any syllable there are No consonants following the vowel, the syllable is called *Open*: if One or More, the syllable is called *Closed*.

24. Since the quantity of a syllable is different if it stops with the vowel and if it includes also a consonant or consonants, we must know how speakers of Latin divided their words into syllables.

25. Their method was a very simple one. *Wherever they could they ended Syllables with Vowels*, and pronounced the following Consonants with the Next Syllables.

26. If the consonants could be pronounced at the beginning of a Latin word, then they could be pronounced also at the beginning of a syllable. Hence the RULE:

When a vowel or diphthong is followed either (*a*) by a Single consonant, or (*b*) by a Group of consonants which can Begin a Word in Classical Latin, the vowel, or diphthong, ends one syllable, and the consonant or consonants belong to, and are pronounced in, the next syllable.

Qu, like the English *qu* in 'queen', is a compound consonant, not a group of consonants. So also *su* (Eng. *sw* in 'sweet') and *gu* in the middle of words as in 'lin*gua*'.

27. The Romans then pronounced ordinarily as follows: a-si-nus, a-prum, si-mu-lā-cra, a-gros, pa-tris, ua-frī, duplex, mī-rā-clum, ci-ni-flō-nēs, a-qua.

Note that words compounded with a Preposition, as ob-ruō, sub-lī-mis were divided after the Preposition, this counting as a separate word. Compare 191.

28. Exception. *S* followed by one or more consonants could not begin a syllable in Latin, though it might begin a word. Hence the Romans divided fus-cus, as-per, cas-tra.

The reason seems to be that *s* tended to attach itself, if possible, to a previous vowel sound. Compare 96 foll. below.

29. But a group of consonants which could Not Begin a word in Classical Latin was divided between the two syllables and the first syllable thus became Closed.

Examples: ag-men, ag-nus, om-nis, in-ter, a-man-dus, ip-se, op-ti-mus, uic-trīx, lin-gua, an-trum.

One or two words in Classical Latin begin with *gn*, as gnārus, (g)nātus, (g)nāuus; but they appear to be archaisms or survivals from earlier times.

30. Double Consonants were divided on the same principle: uac-ca, mit-to, of-fa, il-le, sum-mus, man-nus, pas-sus.

The proper pronunciation of these Double Consonants, which are usually given as single by English speakers, is very important. If man-nus 'nag' is pronounced like mă-nus 'hand', two words of different meaning are confused. See *New Latin Primer* 254.

31. The *pronunciation* of the Double sounds represented by the Single letters *x* and *z* followed the same

rule; so 'saxum' was pronounced sac-sum, 'gaza' gad-za. But since the double letter could not be divided *in writing*, it was treated like the single letters, and the division made *after the vowel*. Thus sa-xum, ga-za.

32. Words borrowed from Greek, chiefly Proper Names, were usually divided as if they were Latin words, but sometimes as if they were Greek. Compare 136.

33. We can now give rules for the Quantity of Syllables in Latin, which we must, however, not confuse with the Quantity of Vowels.

It is often said, but wrongly said, that a 'naturally short' Vowel (by which is meant a vowel known otherwise to be short), as the 'i' in 'in', is 'lengthened by Position' when it stands before two consonants. This doctrine does not shock us; for our own poets take great liberties with the quantity of vowels. But it would have been most shocking to a Roman of the Classical period. *For him a Short vowel was always short and a Long vowel always long.*[1] In Latin the short and the long vowels (ă, ā alone excepted) differ in Quality as well as in quantity, and to change a short vowel into a long one or a long vowel into a short one would have been a double breach of order.

34. The care of the Romans about the quantity of vowels is seen particularly in Proper Names. Horace, *S.* i. 5. 87, in the account of his journey to Brundisium says they stopped at a little town which could not be mentioned in verse, 'oppidulo quod uersu dicere non est'. Ovid writing to a friend at Rome, whose name 'Tūtĭcānus' was similarly intractable, plays with the same idea, apologizing for not being able to bring his name into the verse:

lex pedis officio fortunaque nominis obstat,
quaque meos adeas est uia nulla modos.

[1] Apparent exceptions will be dealt with hereafter.

nam pudet in geminos ita nomen scindere uersus,
desinat ut prior hoc incipiatque minor.[1]
et pudeat, si te, qua syllaba parte moratur,
artius appellem Tuticănumque uocem :
et potes in uersum Tŭticani more uenire
fiat ut e longa syllaba prima breuis:
aut ut ducatur quae nunc correptius exit
et sit porrecta longa secunda mora.[2]
his ego si uitiis ausim corrumpere nomen
ridear et merito pectus habere neger.

Epistulae ex Ponto iv. 12. 5–16.

Similarly Martial complains that he is unable to bring the name Earinus into a hendecasyllabic (**274**), because the first vowel is short and he cannot take a Greek licence and make it Eiarinos as this is not permitted by the stricter rules of Roman poetry.

dicunt 'Eiarinon' tamen poetae,
sed *Graeci* quibus est nihil negatum
et quos Ἄρες Ἄρες decet sonare :
nŏbis non licet esse tam disertis
qui Musas colimus seueriores. ix. 11. 13 sqq.

35. It is customary to assume two degrees only of quantity, a short quantity shown thus (∪) and a long quantity shown thus (–), as in ă-mā. And it is customary also to assume that a long quantity takes double the time of a short quantity, so that ∪ ∪ = –.

The time of the quantity ∪ is often called a *Mora*, so that a long quantity will contain two moras.

36. These two assumptions are convenient but not strictly correct. In actual pronunciation there were syllables of a doubtful or fluctuating quantity : syllables shorter than ∪ and syllables intermediate between ∪ and –. But in verse those anomalous quantities were eliminated or as far as possible avoided. Thus the 'u' in 'saeculum' which was shorter than ŭ was either raised to a full short, saecŭlum, or suppressed, sacclum. For the quantity of final *-am*, *-em*, *-um* see **45**.

[1] i. e. divided between the hexameter and pentameter, Tūti-|cānus.
[2] i. e. Tūtīcānus. 'Ducatur' means 'is lengthened'.

37. Open Syllables might be either Long or Short. An Open Syllable has the quantity of its vowel, being Long if the vowel is Long and Short if the vowel is Short.

The same sign then may be used to mark the quantity of the Vowel and the quantity of the Syllable. Thus nō-lī, ă-gĕ-rĕ, lă-trō 'a brigand', lā-trō 'I bark'.

The time taken to pronounce consonants at the beginning of a syllable was too short to affect the quantity of the syllable. Compare **5** above.

38. A syllable which contains more than one vowel, i. e. a Diphthong, was Long. The sign – may be used for it if necessary, but in general the writing of the two vowels is enough to show the syllable is long.

In Classical Latin the diphthongs are *ae*, *au* and *oe*, and the rarer *ei*, *eu*, *ui*, and, in Greek words, *yi*.

39. A *Closed* Syllable is *Long*.

In a Closed Syllable the vowel may be either (*a*) Long or (*b*) Short.

Cicero in the *Orator*, 159, tells us that the *i* of 'in' was long in 'in-felix' but short in 'in-doctus'.

In the first case (*a*), since the vowel is long, a fortiori will the syllable be long; and the sign – may be employed in this case also.

We shall therefore mark īn-fē-līx, in which word the quantity of the first vowel is known from the statement of Cicero, that of the second from the evidence of verse, and that of the last from the parallelism of the other cases, infelīcem, infelīcis, etc., *x* being merely the Latin way of writing *cs* (above **18**).

40. In the second case, although the vowel is short and its equivalent is ∪ (1 mora), the following consonant

adds another ⏑ (or second mora) to the syllable, and the whole is thus equivalent to – (2 moras).

41. It is, however, convenient to distinguish this kind of Closed Syllables from the first kind by a special sign. And for this we shall use the combined sign ⏑̄ to indicate that, though the vowel is Short, it appears in a syllable that is Long.

Accordingly, we shall mark cŭ̄r-rō, că̄p-tī, cŏ̄r-rĭ-gĕ, which in quantity will be equivalent to cū-rō, cāū-tī, dē-rĭ-gĕ.

NOTE.– Since *every* Closed Syllable is Long and the *vowel* in a Closed Syllable may be either Short or Long, it is said to have a 'Hidden' Quantity.

42. The division and the quantity of syllables are the same in Verse as in Prose, with few exceptions.

(i) Where an Open Syllable ending in a Short vowel was followed by a group of consonants which could begin a word in Classical Latin, the poets frequently divided the Syllables *after* the First of the consonants, thus making the first syllable Closed and therefore Long. Hence in Verse latrō 'a brigand' may appear with two quantities, lă-trō, as in Prose, and lă̄t-rō; and the same word may vary in quantity in the same line. For examples see **135**.

(ii) The Division and hence the Quantity of syllables is sometimes Changed owing to an interchange of the double sounds of *i* and of *u* (**19**). If after a consonant *i* vowel was changed to *i* consonant, the previous consonant was necessarily moved into the previous syllable. In this way cōn-sĭ-lĭ-ŭm became cōn-sĭl-y̆um. Similarly gĕ-nŭ-ă became gĕn-y̆ă. (The converse also occurs, sĭl-y̆ă becoming sĭ-lŭ-ă). For examples see **138**.

LIAISON

43. In all continuous speech the Conjunction of words affects their pronunciation; and we must consider in detail how this modified the Ends and Beginnings of adjoining words in Latin speech.

We shall find that to a large extent there is analogy between the beginnings of Words and the beginnings of Syllables.

44 We must first clear up an ambiguity of writing already mentioned, **18**.

Final syllables in which a vowel was followed by *-m* had two values in Classical Latin.

(i) If the word next following them began with a Vowel or *h*, they ended wholly or in part in nasal *Vowels* and were Open, the *m* being merely a sign of Nasality.

(ii) If, however, the word next following began with a Consonant, they ended in nasal *Consonants* and were Closed.

Thus in centum illī, centum hominēs, the *-um* stands for a vowel, but in centum mīlĭtēs for a vowel *plus* a consonant.

45. The exact pronunciation of the sounds in (i) is not certain. But in quantity they were Intermediate between ∪ and – (Half Long).

In (ii) the final nasal consonant was assimilated to the following sound. Thus cum nauibus was pronounced cunnauibus, cum tribus cuntribus, cum grauibus cungrauibus.

How the *-m* was pronounced at the end of a sentence, or at the end of a verse, if there was a pause there, is not known for certain.

The pronunciation of Latin *-m* is the converse of the French pronunciation of *-n*, as in 'rien', which is Consonantal before a Vowel but Vocalic before a Consonant.

46. Let us consider the possibilities of Liaison in order.

A) *The first word ends in a Consonant and the next word begins with a Vowel or* h (3). If the Consonant is Single, it may be easily detached from the preceding vowel, which will thus end a syllable; compare **25**. It was so pronounced in Latin speech, and the syllable thus had the quantity of its Vowel.

Accordingly amat equōs was pronounced ă-mă-tĕ-quōs and amās equōs was pronounced a-mā-sĕ-quōs.

47. It is often said that the last syllable (mat) in 'amat' is short before a vowel and long (by 'position') before a consonant. This is quite wrong. If 'mat' is a *syllable*, it is always long (mā̆t by **40**). But it is a syllable only before a following Consonant or at the end of a Sentence or verse. Elsewhere its final *t* is transferred to the following syllable, and what is left is the short syllable mă. On some exceptional quantities in verse see **89** sq.

48. B) *The first word ends with a Consonant and the next word begins with a Consonant.* Here no transference was allowed. Accordingly we have ă-mā̆t Rō-mānōs, Rō-mā-nŭ̄m tĭ-mĕ̄t, and so on.

If the first word ends in *two* consonants as 'a-mant', its final syllable is long in all cases, since, even if its last consonant is transferred to the next word, the remaining consonant together with the vowel will make up a long syllable.

49. C) *The first word ends in a Vowel and the next word begins with a Consonant or Consonants.*

(i) Here in general there is no shifting of sounds, and the final syllables have the quantity of their vowels. Thus ă-mā Rōmānōs, rĕgĕ Rōmānōs.

(ii) But *s* followed by a Consonant was apt to detach itself in part or entirely from that consonant and to

attach itself to the previous vowel (38). Hence the division of syllables and the quantity fluctuate: 'pōnite spem' might then be pronounced pō-nĭ-tĕ spĕ̄m or pō-nĭ-tĕ̄s-pem. See more below, 96 sqq.

For words beginning with non-Latin combinations of Consonants see 100, 102.

50. D. *The first word ends with a Vowel and the next word begins with a Vowel or* h (3).

The term Vowel here and generally is to be understood as including Short Vowels, Long Vowels, and Diphthongs. Also the sounds represented by a vowel sign followed by *-m* (final), that is *-am, -em, -im* (*-om* in old Latin), *-um* when a Vowel followed.

In this case the first vowel was *run on* to the following vowel, which is what the Romans called 'joining vowels', 'coniungere uōcālēs' Cicero, *Orator* 150.

51. In the process this first vowel was so attenuated and shortened that its length did not add anything appreciable to the length of the next syllable. And so it is said to be 'squeezed out' (*ēlīdī*), whence the name Elision. It did not, however, entirely disappear in pronunciation. It was just 'touched', and no more.

Thus multa ăuis was pronounced mŭl-t^{a} ă-uis.

multō aurō	„	„	mŭl-t^{o} au-rō.
poe-nae ălĭae	„	„	poe-n^{ae} ă-lĭ-ae.
poe-nam ălĭam		„	poe-n^{am} ă-lĭ-am.

In what follows, Elision will be shown by enclosing the elided sounds in brackets. Thus, mult(a) auis, poen(am) aliam.

52. The opposite of Elision is Hiatus. In Hiatus the first vowel retains its quantity in whole or in part. This is a 'licence' occasionally found in Verse, especially in imitation of the Greek. See 125 sq.

ASCERTAINMENT OF QUANTITY. 'SCANSION'

53. The foregoing rules of Latin Pronunciation fix the quantity of many syllables in Latin words; but not of any whose quantity depends on the quantity of the Vowels.

The quantity of some of these is known from ancient testimonies, particularly statements of grammarians. But for a very large number we must rely on the evidence of Metre.

54. To avail ourselves of the evidence of Metre we must know the Schemes and rules of the various Metres as set forth in Part II of this book.

This will enable us to divide Verses written in any metre into their proper parts or Feet (175). This is called 'scanning', and the result 'Scansion'.

55. The information about quantities that we can gain from a metre varies with the options or alternatives allowed in that metre.

56. The easiest verses to scan, and those which will most readily give us information about quantity, are verses written in metres where no alternatives are allowed.

Such are many lyrical metres used by Horace. In these the quantity of each syllable of the verse (except in some cases the last) being fixed, the quantity of every syllable in each word can be deduced by scanning.

57. The Scheme of the *Sapphic Verse* as used by Horace is (315)

$$-\cup/--/-\cup\cup/-\cup/-\overline{\cup}$$

And any one who knew this scheme and thus could

'scan' the first three lines of the Second Ode of Horace,

Iam satis terris niu̯is atque dirae
grandinis misit pater, et rubente
dextera sacras i̯aculatus arces,

would be able, even if he were *completely ignorant* of Latin quantity, to deduce the quantities of the vowels in open syllables in the following words: să-tis, nĭ-u̯ĭ-s atquĕ, dīrae, grandĭnis, mīsit, pă-tĕr, rŭbente, dextĕ-rā (Abl.), i̯ă-cŭ-lā-tŭs and to correct thereby two false pronunciations, 'satis' and 'pater' with the first syllable long, still current in English-speaking countries.

58. Even where Options are allowed in a metre, we may with a little thinking ascertain the quantity of many of the vowels in a Verse.

So in the *Dactylic Pentameter* the scheme of which (**225**) is

$$-\cup\cup/-\cup\cup/-\,\|\,-\cup\cup/-\cup\cup/\,-$$
$$--\,./\,--\,/\qquad\qquad\qquad/\,(\cup).$$

Here the quantities in the invariable feet of the verse may be at once determined by inspection as in Ovid's pentameter:

nullus ad amissas ībĭt ă/mīcŭs ŏ/pes.

But for the variable portion of the verse we must call reasoning to our aid, as for example thus. Counting the syllables of

nullus ad amissas

we observe that there are six. This shows that one of the full feet must be $-\cup\cup$ and the other $--$. The last syllable of 'amissas' must in any case be long, and the preceding one cannot be short because the

syllable mis- is closed. This shows that the second foot is – – and the first foot must be – ⏑ ⏑, so that the doubtful quantities can be settled as follows:

nullŭs ă/d āmis/sās.

Illustrative Examples of Scansion.

59. 1. i̯ăm să/tĭs tĕr/rīs ‖ nĭ-u̯ĭ/s ăt-quĕ / dī-rāe̅ /
grăn-dĭ/nĭs mī/sĭt ‖ pă-tĕ/r ĕt rŭ/bĕn-tĕ /
dĕx-tĕ/rā săc/rās ‖ i̯ă-cŭ/lā-tŭ/s ăr-cēs /
tĕr-rŭ-ĭ/t ūr-bem /

Sapphic Stanza **315.**

2. nūl-lŭ-s ă/d ā-mĭs/sā ‖ sī-bĭ-t ă/mī-cŭ-s ŏ/pēs
Dactylic Pentameter **225.**

3. dī-u̯ĕ-s ĕ/quūm, dī/u̯ēs ‖ pĭc/tā-ī / u̯ēs-tĭ-s ĕ/t aū-rī /
Dactylic Hexameter **202.**

4. Dē-lŏ-s ŭ/bī nūnc / Phoe̅-bĕ tŭ/ăst ‖ ŭ-bĭ / Dĕl-phĭ-că / Pȳ-thō / Dactylic Hexameter.

5. Gae-tū/lūs-u̯ĕ lĕ/ō ‖ frăn-gĕ-rĕ / pĕr-sĕ/quŏr
Lesser Asclepiad **281.**

6. lŭ-pī/s ĕ-t ăg/nīs quăn/tă sŏr/tī-t(ō) ŏb/tĭ-gĭt/
Iambic Trimeter **251.**

For the explanation of the signs see **19, 35, 41, 51, 184,** and Key to Signs. [See also **350** NOTE ON SCANSION]

RULES FOR THE QUANTITY OF VOWELS IN LATIN WORDS

Final Syllables.

60. The facts of vowel quantity in final syllables as ascertained in the ways described above may be summed up in the following practical rules, which coincide with those given in the *New Latin Primer,* **446** sqq.

Words of One Syllable (Monosyllables).

61. Monosyllables are Long, as ī, prō, pār, u̯ēr, ōs 'mouth', dōs.

Except

(*a*) Enclitics, that is, words attached to and cohering with other words, as -quĕ, -u̯ĕ, -nĕ interrogative. Also -cĕ as in hōs-cĕ: -ptĕ as in suā-ptĕ.

In hŭn-cĭ-nĕ and sī-cĭ-nĕ we have both -cĕ and -nĕ.

(*b*) Words ending in -b, -d, and -t, as ŏb, ăd, ăt.

(*c*) The following

făc *and* nĕc. *Sometimes* hĭc (Nom.).

fĕl 'gall', mĕl 'honey' *and* u̯ĕl.

ăn, ĭn.

fĕr, pĕr, tĕr; u̯ĭr; cŏr.

ĭs, quĭs (Nom.), *and* bĭs; ĕs from *sum* in *Classical* Latin,

and probably ŏs 'bone'.

62. We may note that some of these words were not originally Monosyllables; făc is abbreviated from fă-cĕ (compare făcĭtĕ) and nĕc from nĕ-cĕ (compare nĕ-quĕ), fĕr from fĕ-rĕ.

Es from *sum* is long in Plautus and, as the 'e' is properly short (as we see from ĕram, ĕrō), it is thought that the pronunciation was *ess* before Vowels and *es* before Consonants, *es-s* being the original form (compare fer-s), and that later *es* was used before both vowels and consonants.

The variation of quantity in hic, supposed to have come from hic-ce, abbreviated to hicc, has been explained in the same way.

Os 'bone' is not found in verse before vowels. Nor ac for atque.

Polysyllables and Disyllables.

63. The general rules are given in this couplet:

I. *Vowel* endings all are *Long* excepting *y* and *e*.
II. *Consonantal* all are *Short* save *ās, ēs, ōs,* and *c*.

64. *Exceptions* to Rule I.

A is Short in Nom. Voc. Sing. and in Neuter Plurals, and in the Interjection heiă.

Also in the following *Disyllables* with *a Short First Syllable* (**66**): ită, quiă, and sometimes pută, Imper. Sing.

I is Short in the following *Disyllables*: nĭsĭ and quăsĭ, and Common, that is Short or Long, in the following—mĭhĭ, tĭbĭ, sĭbĭ, ĭbĭ, ŭbĭ.

O is Short (*a*) in the following *Disyllables*: cĭtŏ, dŭŏ, ĕgŏ, cĕdŏ '*give here*,' mŏdŏ (and its compounds as quōmŏdŏ, dummŏdŏ);

(*b*) often in the *Disyllable* hŏmŏ, with its compound nēmŏ;

(*c*) in the *Disyllables* scĭŏ (with its compound nescĭŏ), pŭtŏ, uŏlŏ (when used unemphatically);

(*d*) sometimes in some Latin Proper Names, as Scīpĭŏ.

The old preposition endŏ, another form of which is indŭ, has its final short.

65. E is Long in

(*a*) Fifth Declension forms, as diē;

(*b*) Adverbs from Adjectives in -us, -a, -um *except* the *Disyllables* bĕnĕ mălĕ.

Note that supernĕ, īnfernĕ are not derived from Adjectives, but are Adverbs of Place formed with the same ending as pōnĕ 'behind', which is connected with post.

(*c*) Imperatives from verbs in -ēre *except* certain *Disyllables*, cauĕ, manĕ, uidĕ.

66. Iambic Shortening. The student will have noticed the numerous exceptions to the foregoing rules in Disyllables with First Vowel Short.

These are due to the tendency of Colloquial Latin speech to shorten the last syllable of words of the form ⏑ – (an Iambus), especially if the word had less than its full emphasis. Compare below 130.

67. *Exceptions* to Rule II.

L. The Iambic Disyllable nĭhīl is usually shortened to nĭhĭl.

R. The Compounds of pār (61) are Long, as impār 'unequal'.

T. Compounds of iit (from eō) with First Syllable *short* are Long, as ăbĭīt. So pĕtĭīt.

These verbs are all of Anapaestic form. Compare 68 (*a*).

68. AS is Short in the *Disyllable* ănăs 'duck'.

ES is Short in

(*a*) Nom. Sing. of Third declension if the Base ends in -ĕt, -ĭt, or -ĭd, as sĕgĕs, hospĕs, obsĕs (Bases segĕt-, hospĭt-, obsĭd-),

Except three words of Anapaestic form ⏑ ⏑ –, ăbĭēs, ărĭēs, părĭēs.

(*b*) Compounds of ĕs 'thou art', as adĕs.

(*c*) The Disyllabic preposition pĕnĕs.

OS is Short in the Compound Adjectives ex-ŏs 'boneless' (Lucretius); com-pŏs (Ovid), im-pŏs.

-pos, which is not found by itself, is a shortening of pŏtis.

Also in the original Nominative of the Second Declension, later -ŭs, as seruo͝s, later seruŭs. Compare 164.

69. IS is Long in

(*a*) Dat. Abl. Plural as mēnsīs, nōbīs;

(*b*) Accusative Plural (3rd Decl.) as tālīs;

(*c*) the Nominatives Samnīs, Quirīs.

It is Common in sangui͝s.

(*d*) In the Verb Endings:

Second Sing. Indic. 4th Conjugation as audīs;

Second Sing. Subjunctive in ue͝līs and its Compounds mālīs, nōlīs; and in the Compounds of the Monosyllables sīs and fīs.

(*e*) IS is Common in the Future Perfect and Perfect Subjunctive as amāue͝rĭ͝s.

VS is Long in :

Gen. Sing. and Nom. Acc. Plur. of Fourth Declension, as saltūs.

Nom. Sing. of Third Declension if the Base has a Long Vowel, as uirtūs, Base uirt-ūt-.

C, which is never the original ending of a Latin word, follows a Short Vowel in dōnĕc (in Lucretius dōnĭquĕ).

QUANTITY OF VOWELS IN GREEK ENDINGS

70. Classical Latin Verse is based upon Greek. Many words, particularly Proper Names, are taken directly from Greek, and in these the Greek forms and pronunciation are usually retained.

Hence we find exceptions to Rule I (63), for Final Vowels.

I is short (i) in the Vocative of the Third Declension as Părĭ from Paris.

(ii) Occasionally in the Dative Singular as Mīnōĭdĭ from Mīnōis, Catullus.

E is long in the Nominative Feminine Singular, as Helenē, in the Voc. Sing., as Alcīdē, and in the Neuter Plural, as Tempē.

71. Exceptions to Rule II.

Words ending in N have the same quantity as in Greek.

AN (Nominative or Accusative) Tītān (N.), Ēlectrān (A.); Ossăn (A.).

EN always -ēn.

IN. -īn in Nom., as delphīn. Elsewhere -ĭn, as in Dat. Plur. Trōasĭn.

ON. -ōn in Nom., as Conōn. Elsewhere usually -ŏn, as Naxŏn.

72. *Words ending in -S.*

VS as in Sapphūs (Gen.), where the u represents a long sound, Greek *-υς*.

AS is Short (i) in the Nom. Sing. of the Third Declension, as Pallăs, the goddess.

(ii) in the Acc. Plur. of the same, as Trōăs.

ES is Short (i) in the Nom. Plural, as Arcadĕs.

(ii) in the Nom. Neuter Singular, as cacoēthĕs.

OS is Short in the Nom. Sing. of the Second Declension, as Dēlŏs, and the Nom. Neuter of the Third, as melŏs.

73. The student should accustom himself to detect the signs of Greek influence in Latin Verse.

These include (1) non-Latin spellings: Y and Z, and H after a Consonant, as CH, TH, PH, RH;

(2) non-Latin inflexions as given above;

(3) non-Latin quantities in the Middle of a word, e.g. **76**, **101** foll.;

(4) non-Latin scansions, e.g. Hiatus, **125**;

(5) peculiarities of Metre such as the Spondaic Hexameter, **204**.

QUANTITY IN NON-FINAL SYLLABLES

Vowel before Vowel.

74. In Classical Latin words Vowels and Diphthongs (whatever their original length) were, as a rule, Short if the next syllable began with a vowel or *h*, as fŭit, pŭer, dĕindĕ, prae̯ēre, trăhō. Compare the loss of vowel quantity in Liaison before vowels, **123** sq.

75. Exceptions.

(*a*) The old Genitive Singular of the first Declension, -āī.

terrāīque solum subigentēs cīmus ad ortūs [1].

Lucretius i. 212.

dīụes equum, dīụes pictāī ụestis et aurī. Verg. *A.* ix. 26.

(*b*) -ēī, the original Genitive Singular of the Fifth Declension. The ē was kept in dĭēī, but shortened to ĕ in other words, in agreement with the general custom of Latin.

nunc adeō, melior quoniam pars acta dĭēī.

Verg. *A.* ix. 156.

nec ịacer(e) indŭ manūs, ụia quā mūnīta fĭdēī.

Lucr. v. 102.

praetereā rēī quae corpora mittere possit. Lucr. i. 688.

But fidĕī Manilius, rĕī Horace; spĕī Seneca *Phaedra*, 136.

(*c*) Similarly in the Dat. Sing. of ĭs:

ēī in Lucretius.

nec facil(e) in ụēnās cibus omnis dīditur ēī.

Lucr. ii. 1136.

ĕī in the *Halieutica*, attributed to Ovid:

semper ĕī similis quem contigit atqu(e) ŭbĭ praedam. 34.

(*d*) -ius, the Gen. Sing. of Pronouns and certain Adjectives, is found both with -ī- and with -ĭ-, e.g. ūnīus and ūnĭus, as follows:

-īŭs *only*, alīŭs (a contraction from ali-ius). It is, however, exceedingly rare, altĕrius (below) being used instead.

-īŭs *or* -ĭŭs.

So ille, iste, ipse.

ūnus, ūllus, nūllus, tōtus.

[1] Where not otherwise stated the Latin verses quoted as examples are Dactylic Hexameters (202) or Dactylic Pentameters (225), which may be recognized by the Break ‖ in the middle of the line. Long Vowels are marked in all circumstances; Short Vowels only where this seemed advisable.

-ĭŭs *only*.

ŭter

ŭterque (ŭtrĭusque)

sōlus in Terence *Haut.* 129.

alter in the Classical period alterĭus, earlier alterīus (Ennius).

(*e*) The *i* of fīō is long *except* before -ĕr. Thus fīam fīēs, but fĭĕrem, fĭĕrī.

The reason for this is unknown. Early Latin has fīĕrem, &c. as well as fĭĕrem and Ennius 'meminī mē fĭĕrĕ pāu̯om' in a hexameter, where fĭere is a correct infinitive form from fīō.

(*f*) Other words.

dīus 'divine' (with the quantity of Greek δῖος);

Dīāna with the quantity of Old Latin in Catullus, Horace, Verg. *A.* i. 499, though usually Dĭāna.

(*g*) Interjections.

ēheu 'alas!' in the Classical period, ĕheu in Plautus and Terence.

ōhē 'hello!' usually, but sometimes ŏhē:

ōhē iam satis est, ŏhē, libelle.

(Hendecasyllabic 274) Mart. iv. 89. 1.

76. Greek Words. In words borrowed from Greek the Greek pronunciation was kept unless the word had by use become completely incorporated in the Latin language.

Hence Long vowels and Diphthongs remain long before vowels: āēr = Greek ἀήρ

sī nigr(um) obscūrō comprēnderit āĕrā cornū.

Verg. *G.* i. 428.

et cycnēă melē Phoebēăquĕ daedala chordīs.

Lucr. ii. 505.

(which might be a word-for-word translation of a Greek hexameter :

καὶ κύκνεια μέλη Φοίβειά τε δαίδαλα χορδαῖς).

ēgress(ī) optātā potiuntur Trōĕs harēnā.

Verg. *A.* i. 172.

rēgna Thoās habuit Māēōtĭde clārus in ōrā.

Ovid *Pont.* iii. 2. 59.

So in inflexions :

Īlĭŏnēă petit dextrā laeu̯āque Serestum.

Verg. *A.* i. 611

(where Vergil is reproducing the Ionic accusative *Ἰλιονῆα*).

77. Sometimes there is a double quantity because there is a double form in Greek. Hence Mălēa, the Greek having both *Μαλέα* and *Μαλεία*. *Eous* represents *Ἠ̆ως* and *Ἑω̆ος*. Hence Propertius :

sīu̯(e) ill(am) Hesperiīs sīu̯(e) ill(am) ostendet Ĕōīs
ūret et Ēōō ‖ sūret et Hesperiōs. ii. 3. 43 sq.

-eus representing Greek *-ειος* has usually the Long quantity, as cycnēus (above), Pĕlŏpēus from *Πελόπειος* (Pĕlŏpēĭŭs from the Ionic form *Πελοπήιος*); but sometimes it has the quantity of Latin adjectives in -ĕus as Pelopĕac in Seneca *Thyestes* 41.

78. The quantity of vowels, where not determined by the principles and rules already set forth, must be learned by observation or by consulting grammars and dictionaries. But some general precepts may be given.

79. The quantity of the vowels in a word remains the same throughout its Inflexion, *unless* it has to change in accordance with some general law of Latin pronunciation. Hence sălūs (for salūt-s), sălūtem, sălūtis, sălūtī, sălūte; mŏnēre, mŏnēs, mŏnēmus, mŏnēbō, &c., but mŏnĕt by Rule II **63**, mŏnĕăt by **74**.

80. Compound Words preserve the quantity of the simple words, subject to the same qualifications, as ĭn-hūmānŭs, praetĕr-ĕō, ē-rūpĭt.

81. Derivative words similarly for the most part follow the quantity of the words from which they are derived, as fĭdē-lis from fĭdē-s, că-dū-cus from că-dō, ūnănĭmus from ūnus and ănĭmus.

But Kindred Words need not all have the same quantity. Thus fĭdēs 'trust', fīdus 'trustworthy', and fīdĕrĕ 'to trust' have different quantities, though from the same root.

82. Where Contraction has taken place, the resulting Vowel is usually Long. Thus cōmō from co- and ĕmō, i̯ūnior for *i̯ŭu̯ĕnĭor comparative of i̯ŭu̯ĕnis, pōnō from *pŏ-sĭnō, compare pŏ-sĭtŭs.

QUANTITY IN INFLEXION OF WORDS

83. Reduplication. (i) The first syllable of Reduplicated Perfects is Short as in cĕ-cĭnī, cĕ-cĭdī from cădō, cŭ-currī, mŏ-mordī, dĕdī, bĭbī, stĕtī.

(ii) The next syllable is also Short unless it ends with a consonant or the Present has a Long vowel or Diphthong. So cĕ-cĭ-dī from cădō, dī-dĭ-cī; but pĕ-pĕr-cī, spŏ-pōn-dī, cĕ-cī-dī from caedō.

84. Disyllabic Perfects have the first syllable Long if a consonant follows the vowel. So u̯īdī, rūpī, mōu̯ī; lūsī, &c.

tŭlī, scĭdī are only apparent exceptions, as originally they were Reduplicated, tĕtŭlī (Catullus), sciscĭdī; so fĭdī (from findō) may have supplanted *fĕfĭdī.

85. *Disyllabic* Supines and Perfect Participles with the corresponding Verbal Nouns in -ĭō, -ŭs and -ŏr have their

first syllable Long. Thus lūsum, lūsŭs, lūsĭō, lūsŭs (noun), lūsor.

The following are exceptions:

dătum, dătus, &c. stătum, &c.
sătŭs from sĕro 'sow'. rătus from rĕor.
ĭtum from ĕō. lĭtum from lĭnō.

quĭ-tum from quĕō, and -rŭtum in compounds of rŭō. cĭēre or cīre makes its participle cĭtus. But its compounds vary between -cĭtus and -cītus. Thus ac-cītus always; in-cĭtus and per-cĭtus always; con-cĭtus usually but sometimes con-cītus; ex-cītus commonly but ex-cĭtus sometimes.

86. The Future Participle usually follows the pattern of the Supine as u̯īsum, u̯īsūrus. So dătum, dătūrus. *But* stāre makes stātūrus.

87. *Perfect Active Third Person Plural.* For this three forms were available, and the poets used them as they found convenient.

-ērĕ, as in

conu̯ertērĕ u̯iās īnfēstaque tēla tulēre.

Verg. *A.* v. 582.

-ērunt, as in

praemia digna ferant. quae tē tam laeta tulērunt.

Verg. *A.* i. 605.

And

-ĕrunt, as in

mātrī longa decem tulĕrunt fastīdia mēnsēs.

Verg. *Buc.* iv. 61.

The relation between these forms is obscure. But it is an error to say either that -ĕrunt was lengthened to -ērunt, or (as is often said) that -ērunt was shortened to -ĕrunt. See 33.

CHAPTER II

PECULIARITIES OF VERSE

88. The Rules for the Quantity of Syllables in Verse do not always hold.

Exceptions are due to more than one Cause.

1. *Changed Pronunciations.* Latin, like other languages, was constantly changing. And when the pronunciation had changed or was in course of change, the poets sometimes give the Old and sometimes the New.

2. *Poetic Licences.* The laws of Latin Metres are very strict; and, to comply with them without injury to their poetry, the poets allowed themselves a certain freedom, chiefly in Liaison and the Division of Syllables.

3. *Greek Pronunciations.* As already said, Classical Latin Verse was based on Greek. The Greek words in it were pronounced with their Greek accents, as we learn from Quintilian (xii. 10. 33), and Greek Quantities and Metrical peculiarities were often retained or imitated.

The variations of Quantity thus resulting are occasionally found in one and the same Verse, see **130** and Munro's note on Lucretius iv. 1259.

LIAISON

Final Consonants and Initial Vowels.

89. Occasionally, in the Rise of the Foot (**177**) a Single Final Consonant preceded by a Short vowel and followed by another vowel is attached to the *first* vowel, thus making a long syllable.

90. (*a*) This happens especially if the short vowel had once been Long and some sense of this remained.

There were a number of such vowels, since by the time of Classical Latin all originally Long Vowels had been shortened before single Final consonants except -s. Compare 63.

91. *Examples*:

aequus uterque la/bŏr ; ae/quē i̯uu̯enemque magistrī.
Verg. *G.* iii. 118.

(The vowel was once long as we see from the other cases, e.g. labōrem, and from the old nominative labōs.)

caeca ti/mĕt ali/unde fāta
(Alcaic 268) Hor. *Odes* ii. 13. 16.

(Originally timēt, see 79.)

So in the Perfect Third Person Sing.

perrū/pĭt Ache/ront(a) Hercŭleus labor
(Asclepiad 282) Hor. *Odes* i. 3. 36.

And perhaps in the Present Third Person Sing.

exclūsus quī distat, a/gĭt ŭbĭ / sēc(um), eat an nōn.
Hor. *S* i. 3. 260.

92. Early Latin Verse writers give the Long Syllable also in the *Fall* of the Foot (177) *in which no liberties may be taken with quantity*, and the vowel therefore must be long.

noenum rūmōrēs pō/nēbāt ante salūtem
Ennius, *Annals* 287.
īnfīt : 'ō cīu̯ēs, quae mē fortūna ferōcem'. ib. 418.

93. (*b*) If the Vowel was originally *Short*, the Consonant was one which was capable of Prolongation, as *l*, *r*, *s*, or *n* ; cf. 194.

cum mūrōs arcemque pro/cŭl ăc / rāra domōrum.
Verg. *A.* viii. 98.

tum sīc Mercuri(um) adloqui/tŭr ăc / tālia mandat.
Verg *A.* iv. 222.

ōrā/tĭs ? ĕquĭ/d(em) et u̯īu̯īs concēdere u̯ellem.
Verg. *A.* xi. 111.

ille latus niueum mollī ful/tŭs hўă/cinthō.
Verg. *Buc.* vi. 53.

To this there is one solitary exception,

nam tibi, Thymbre, ca/pŭt Eu/andrius abstulit ēnsis.
Verg. *A.* x. 394.

94. Sometimes the irregularity is only apparent, the vowel being long through Contraction (**82**). So seemingly in Lucretius disturbāt for -āuit.

distur/bāt ur/bīs et terrae mōtus obortus. vi. 587.

And -ĭĭt in the Perfects of compounds of īre and of pĕtere is not seldom contracted to -īt.

coniuge Pēnelopē ‖ uēnit, ab/īt Hele/nē (Dactylic Pentameter, **225**). Martial i. 62. 6.

Pēleŏs et Priamī trān/sīt et / Nestoris aetās.
Martial ii. 64. 3.

scēptra Palātīnī sēdemque pe/tīt Eu/andrī.[1]
Verg. *A.* ix. 9.

Final Consonants Dropped.

95. In early Latin *-s* was often suppressed before a following consonant, thus affecting the scansion where the preceding vowel was *Short*. This lasted down to the times of Lucretius who has about fifty instances, mostly in the fifth foot of the hexameter, and Catullus who has one, before *s-*. Examples:

carcer et horribilis dē saxō / iăctŭ(s) dĕ/orsum.
Lucr. iii. 1016.

spēluncāsque uelut saxīs pen/dentibŭ(s) / strūctās.
Lucr. vi. 195.

(For the ŭ compare also **98.**)

[1] The student should note that the ordinary spelling and pronunciation of this word (and other Greek words with eu) as 'Evander' involves a false quantity, since the Greek ε is short.

at fīxus nostrīs ‖ tū dăbĭ(s) / supplicium (Dactylic pentameter). Catullus cxvi, fin.

On *-s* in Lucretius see a paper by Professor Platt in the *Classical Quarterly* for 1918, vol. xii, p. 106.

In *Early Latin* final *-m* also was often dropped before consonants.

INITIAL CONSONANTS AND FINAL VOWELS

S *with Another Consonant.*

96. In the Middle of a Latin word the *s*, wholly or in part, attached itself to the previous Vowel, thus making its syllable Closed and therefore Long.

But at the End of a word the pronunciation in the Classical Period seems to have been unsettled. And hence *the poets generally avoid placing a word ending with a Short vowel before another beginning with* sc, sp, *or* st.

97. There are two cases of the concurrence:

(*a*) The Vowel is in the *Rise* of a Foot. Then the *s* is attached to it and its Syllable is *long*.

nūlla fugae rătiō, nūl/lă *s*-pēs, / omnia mūta.
Catullus lxiv. 186.

Brixia Cȳcnēae ‖ supposi/tă *s*-pĕcŭ/lae. id. lxvii. 32.

nec dēprecor ĭam sī nefār/ĭă *s*-/crīpta (Scazon 257)
id. xliv. 18.

prō sege/tĕ *s*-pī/cās, ‖ prō grege ferre dapem.
Tib. i. 5. 28.

aut pretium; quip/pĕ *s*-timu/lō flūctūque furōris.
Lucan v. 118.

occul/tă *s*-poli/(a) et plūrēs dē pāce triumphōs.
Juvenal viii. 107.

praecelerīs. ăgĭ/lĕ *s*-tŭdi/(um) et tenuissima ŭirtūs.
Statius, *Theb.* vi. 551.

98. (*b*) The Vowel comes in the *Full* of the Foot. Then its Syllable is *short*.

undĕ scĭ/at quid sit scīr(e) et nescīre u̯icissim.
Lucr. iv. 475.

saepĕ stĭ/lum u̯ertās; iterum quae digna legī sint.
Hor. *S.* i. 10. 72.

cōnsulu/ītquĕ strĭ/gēs nostrō dē sanguin(e) et in mē.
Propertius iv. 5. 17.

So frequently in the case of smăragdus or zmăragdus 'emerald' at the end of a hexameter.

pōnītĕ. / spēs sibi quisque; sed haec qu(am) angusta u̯idētis. Verg. *A.* xi. 309.

(The sole and not quite certain instance in Vergil. Note that the ĕ is separated from the *sp* by a pause.)

linquimus, īnsānī rīdentēs / praemĭă / scrībae.
Hor. *S.* i. 5. 35.

tūque, ō Mīnōā u̯ē/nŭmdătă / Scylla figūrā.
Prop. iii. 19. 21.

In this case the syllable is very rarely Long as in

quid glădium dēmēns Rō/mānā s-/tringis in ōra.
Martial v. 69. 3.

99. As a rule, a verse writer does not use both (*a*) and (*b*). Catullus, however, has (lxiv. 357),

testis erit magnīs u̯irtūtibus undă Scămandrī,

for which other writers use 'Xanthus' to avoid the *Sc.*

100. In Zăcynthus, which is found several times at the end of a hexameter, it is not certain that there was a double consonant. Compare Săguntum, the Roman name of the Zacynthus in Spain.

Seneca puts a short vowel before *z* in zōna, and Juvenal before *z* in zēlotypus.

lūteā u̯estem retinentĕ zōnā (Sapphic 271). Sen. *Oed.* 421.
pōnĕrĕ zēlotypō i̯u̯enis praelātus Iarbae. Juv. v. 45.

101. *Scansion of* que.

In Vergil and Ovid (rarely other poets) *que* several times forms a long syllable at the Rise of the Foot.

This is apparently an imitation of the quantity of the Homeric τε, as it is generally found before names and words taken from the Greek.

Unless the *e* is anomalously long, the usual Latin division of a syllable after the vowel is here abandoned, and the following consonant attached to the *que* so that the syllable was Closed.

102. It occurs (*a*) before a group of consonants which could begin a word in Greek but not in Latin as *x* (ks), *z* (dz), *mn*.

Drȳmō/que Xan/thōque Ligēaque Phyllodocēque.
Verg. *G.* iv. 336.

(The pronunciation would be quek-santhō.)

Eurī/que Zĕphў/rīque tonat domŭs; omnia plēnīs.
Verg. *G.* i. 371.

(The pronunciation would be qued-zephyrī.)

Antheus/que Mnē/stheusque ruunt, omnisque relictīs.
Verg. *A.* xii. 443.

(The pronunciation would be quem-nēstheus.)

That mn- was a hard sound for the Romans at the beginning of a word is shown by their change of Greek μνᾶ (mnā) into 'mina'.

103. (*b*) Before a group of consonants which can begin a Latin word, the first consonant may be attached to the vowel, just as it is in verse where the same group begins a Latin Syllable (**42** (i)).

Alcandrumqu(e) Haliumque Noēmona/que Prўtă/nimque.
Verg. *A.* ix. 767.

(Pronounce quĕp-rytanim.)

ēnsem/que clīpĕ/umqu(e) et rūbrae cornua cristae.
Verg. *A.* xii. 89.

(Pronounce quĕc-lĭpĕum.)

104. (*c*) So before a single consonant, such as *l*, *r*, *m*, *n*, *s*, which is capable of Prolongation, and part of which may be taken over to the preceding vowel.

līmĭnă/que lau/rūsque deī tōtusque mo͡uērī
Verg. *A.* iii. 91.

(Pronounce quel-laurūs.)

Faunī/que Sătў/rīqu(e) et monticolae Si͡lu͡ānī
Ov. *M.* i. 193.

(Pronounce ques-sătўrī.)

105. (*d*) Ovid goes further and employs the licence when the vowel is followed by a single consonant incapable of prolongation.

tēlās/que călă/thōsqu(c) īnfectaque pēnsa repōnunt
Ov. *M.* iv. 10.

(Pronounce quĕc-călă as *hic* (Nom.) was pronounced *hicc* before a vowel, **62**.)

Also before ͡ucntīque in *M.* v. 484.

106. With other words than *que* the licence is very rare. But Catullus has it before two consonants that can begin a Latin word (in pure Iambics **256**).

Prŏpon/tĭda *tr*ucemu͡c Ponticum sinum, iv. 9,

and

et inde tot per impoten/tia *frĕ*ta ib. 18,

and Tibullus (perhaps),

seru͡a/re, *fr*ūs/trā || clāu͡is inest fŏribus.
i. 6. 34.

107. Before a Single consonant our texts give a long syllable only for Vergil, *A.* iii. 464,

dōna dĕhinc aurō grău͡ĭ/*a* sĕc/tōqu(e) clephantō,

in a line closely modelled on Homer.

In Ennius' line, *Annals* 149,

et dēnsīs aqui/la pĭn/nīs obnīxa u̯olābat,

the old poet seems to be imitating the Greek ᾱ of feminine substantives.

Tibullus i. 7. 61 and Propertius iv. 5. 64 are unquestionably corrupt.

A Short *a*, which did not differ in Quality from a long *a*, **33**, is found in anomalous positions elsewhere. See **128, 245, 334.**

VOWELS IN LIAISON

Elision.

108. Elision is frequently Avoided in Latin verse; much less frequently Neglected (Hiatus).

Avoidance of Elision.

109. A verse writer may so choose and arrange his words that final vowels are followed by consonants.

To Romans some Elisions were 'harsher' than others. This depended on the length of the elided vowels, whether Short, Long, or Intermediate (Half-long).

110. The Roman poets never scrupled to elide a Short Vowel before either a Long Vowel or a Short.

But the Elision of a Long Vowel and, in a less degree, that of an Intermediate Vowel, before a Short one, seemed to them harsh, and are found but rarely.

111. Words of Iambic form, ∪ –, were not as a rule elided before a Short Vowel, and in many writers not before a Long Vowel either, though Vergil can write:

corda u̯olente dĕ(ō) in prīmīs, rēgīna, quiētum. *A.* i. 303.

112. The same applies to words which form or end in a Cretic (– ∪ –), in almost all serious verse, although

Catullus, and Horace in his *Satires*, allow this elision, and Vergil permits it if the last Syllable is Half-long.

in miser(ō) hōc nostrō ‖ pĕrdĭt(ō) ă/mōre fore.
Catullus xci. 2.

tū cum prōi̯ectīs īnsīgnibus, ānŭl(ō) ĕquestrī.
Horace, *S.* ii. 7. 53.

ā̆blŭ(am) ĕt extrēmus sī quis super hālītus errat.
Verg. *A.* iv. 684.

āūdĕ(ŏ) ĕt / Aeneadum prōmītt(ō) occurrere turmae.
(Compare **131.**) Verg. *A.* xi. 503.

113. Long, or Half-long, *Monosyllables* are seldom elided; if they are *Interjections*, never.

114. At the very beginning of a Verse this elision is especially rare. Examples:

s(ī) ă̆d u̯ĭtŭ/lam spectās, nihil est quod pōcula laudēs.
Verg. *Buc.* iii. 48.

d(um) adu̯ĕn/tū mātris ‖ prōsilit, excutitur.
Catullus lxv. 22.

115. At the end of a Verse before a final Monosyllable Elision is also rare, particularly in serious poetry.

nātūrae fīnēs u̯īu̯entī, i̯ūgera / cent(um) an.
Horace *S.* i. 1. 50.

īndūcit nōn sē pēi̯us cruciāu̯eri/t atqu(e) hīc.
Horace *S.* i. 2. 22.

quem circum glomerāt(ī) hostēs hinc comminu/s atqu(e) hinc.
Verg. *A.* ix. 440.

Greek Vowels.

116. Greek -ĭ and -ŭ are never elided in Latin Verse. Accordingly Tibullus in his Elegiacs cannot address his mistress *Nemesis* in the Vocative Neměsĭ, and calls her

dūra (or saeua) puella, with an allusion to the character of the goddess Nemesis.

117. Long Vowels could not be elided in Greek. And in borrowed Greek words Latin poets elide them but rarely, as

induerat Cir/c(ē) in uol/tūs ac terga ferārum.
Verg. *A.* vii. 20.

Īn(ō) eti/am prīmā terrīs aetāte uagātast.
Prop. ii. 28. 19.

118. The student should here note that in most cases, where he finds *est* after a vowel in printed texts there is *No Elision.*

As in English 'is' is often shortened to 's', e.g. in 'That 's right', so in Latin *est*, when unemphatic, was shortened to *st*, which coalesced with the previous word.

This is invariably the case at the End of a Verse, as in:

at grauis ut fundō uix tandem redditus īmōst.
Verg. *A.* v. 178.

nec repetor cēssā‖s īraque lenta tuast.
Ovid, *Her.* iii. 22.

This *st* may still be traced in Ancient Inscriptions and in Manuscripts of Classical Latin Authors.

An inscription found at Arles (xii. 882) in the Corpus of Latin Inscriptions has in a pentameter RAPTVSQVE · A · FATIS · CONDITVS · HOC · TVMVLOST, and corruptions in extant manuscripts of Lucretius show that it was frequent in the manuscript from which these were derived.

119. There was a similar form, *s* for *es* in the second person; but this was not so common.

quō fessum rapitis, Fabiī? tū Maximus ille 's,
Verg. *A.* vi. 845,

(*not* ill(*e*) *es*).

nec mora, 'mē miseram! || fīlia,' dīxit 'ŭbī 's?'
Ov. *Fasti* iv. 456,

(*not* ub(i) es).

scrīb(e) aliquid magnum: || dēsidiōsus hŏmō 's,
Martial i. 107. 2,

(*not* hom(o) es), and so in several other places.

120. The frequency of Elision varies with the writer and the subject. Catullus uses all forms of it with great freedom. Vergil employs it freely but not indiscriminately. Horace has more elisions in his *Epistles* and *Satires* than in his *Odes*. Ovid, and the writers after Ovid, use it more sparingly; some of them hardly at all.

121. Elisions are employed sometimes to produce a Special Effect, as by Catullus in the Dactylic Pentameter, lxxiii. 6, to express overwhelming passion,

ut mihi quem nēmō grauius nec aeerbius urget
quam modo quī m(ē) ūn(um) atqu(e) ūnic(um) amī-
e(um) habuit.

and (in conjunction with slow rhythm) by Vergil to express horror at a monstrous sight,

mōnstr(um) horrend(um) īnfōrm(e) ingēns cui lūmen
ademptum. Verg. *A.* iii. 658.

NEGLECT OF ELISION OR HIATUS

Long Monosyllables.

122. (*a*) *Vowel Long.* *Interjections* (**113**) are never elided. They, as their name implies, are not properly parts of speech, but cries whose force depends on a full utterance.

They are found Long in both the Rise and the Fall of the foot.

ō ĕt / dē Lăti/ō, ō / et dē gente Sabīnā.
Ovid, *M.* xiv. 832.

ā ! ā ! / solūtus ambulat ụenēficae
(Iambic Trimeter **251**) Horace, *Epod.* v. 71.

heu, ŭbĭ / pacta fidēs ? ubi cōnŭbiālia ịūra ?
Ovid, *Her.* vi. 41.

heu ! heu ! / quid ụoluī miserō mihi ? flōribus Austrum.
Verg. *Buc.* ii. 58.

[So the disyllable ĭō (which is sometimes a monosyllable, see **140**)

' fulmen, ĭ/ō, ubi / fulmen ? ' ait. gemit auctor Apollō.
Statius, *Theb.* x. 889.]

In one place a monosyllable not an interjection is unelided in the Rise of the foot.

quid struit aut quā / spē ĭnĭ/mīc(ā) in gente morātur ?
Verg. *A.* iv. 235.

123. (*b*) *Vowel Shortened.* In the Fall of the foot a long vowel is sometimes Shortened.

nōn (ita / mē dĭ ă/ment) quicquam rēferre putāụī.
Catullus xcvii. 1.

t(ē) in Cir/cō, tĕ ĭ/n omnibus libellīs
(Hendecasyllabic **274**) Catullus lv. 4.

' sī mĕ ă/mās ' inquit ' paul(um) hīc ades.' ' intercam sī.
Horace, *S.* i. 9. 38.

crēdimus ? ān quĭ ă/mant, ipsī sibi somnia fingunt.
Verg. *Buc.* viii. 108.

nōmen et arma locum ser/ụāānt ; tĕ, ă/mīce, nequīụī.
Verg. *A.* vi. 507.

In four of the examples the vowel is shortened before ăm-.

Vergil shortens even the Interjection ō :

tē Cŏrў/dōn, ŏ A/lexĭ : trahit sua quemque ụoluptās.
Verg. *Buc.* 2. 65.

Perhaps he is copying the Greek 'crasis' as in ὦναξ for ὦ ἄναξ and trying to represent ὦλεξι.

124. So also (but very rarely) a Half-long monosyllable is shortened.

sĕd dŭm ă/best quod au̯ēmus, id exsuperāre u̯idētur.
Lucr. iii. 1082.

quam laudās plūmā? coc/tō nŭm ă/dest hŏnor īdem?
Horace, *S.* ii. 2. 28.

DISYLLABLES AND POLYSYLLABLES

Final Vowel Long

125. (*a*) In the Rise of the foot Hiatus is chiefly found in words taken from the Greek or in verses containing Greek words or having a Greek rhythm.

Amphīōn Dircaeus in Actae/ō Ără/cynthō.
Verg. *Buc.* ii. 24.

posthabitā coluisse Sa/mō. hī/c illĭus arma.
Verg. *A.* i. 16.

mūnera sunt lau/rī ĕt / suāu̯e rubēns hyacinthus.
Verg. *Buc.* iii. 63.

Thrēici/ō Ăquĭ/lōne sonant: rapiāmus, amīcī.
Horace, *Epod.* xiii. 3.

But also in other cases:

prōmiss(am) ēripuī gene/rō, ăr/m(a) impia sūmpsī.
Verg. *A.* xii. 31.

126. (*b*) In the Fall of the Foot Vowels are shortened in words, generally Greek words, with Iambic or Cretic endings.

clāmāssent, ut lītus 'Hў/lā, Hўlă'/ omne sonāret.
Verg. *Buc.* vi. 44.

lēnis ades precibusque me/īs făuĕ,/ Īlīthyia
Ovid, *Amores* ii. 13. 21.

implērunt montēs ; flērunt Rhodo/pēĭăĕ / arcēs.
Verg. *G.* iv. 461.

annī tempor(e) e/ō quĭ ĕ/tēsĭăĕ / esse feruntur
Lucr. vi. 716.

īnsŭlăĕ / Īŏnĭ(ō) in magnō quās dīra Celaenō.
Verg. *A.* iii. 211.

Glaucō / ĕt Păně/pēăĕ ĕ/t Īnōō Mĕlĭcertae.
Verg. *G.* i. 437.

(The ō of Glaucō in the Fall is most exceptional. See **92**.)

127. If the end syllable is Half-long, the Hiatus is not allowed in the Fall of a foot during the Classical period, though Ennius has it, as in 'īnsīgnīta ferē tum mīlia / mīlĭtŭm / octō', *Annal.* 354. It is found in the Rise in a few passages of our texts as in Manilius i. 795 'ēmeritus cae/lum et / Claudī magna propāgō'. But the reading in all is doubtful.

128. *Final Vowel Short.* The non-elision of a *Short* vowel is a most unusual licence. Vergil has it in two instances, after a Full Stop and in places of the verse where Hiatus is allowed by Homer. The unelided vowel is *a* ; compare **107** :

addam cērea / prūnă. hŏ/nōs erit huic quoque pōmō.
Verg. *Buc.* ii. 53.

et u͡ēr(a) incēssū patu/it dĕă. / ill(e) ubi mātrem.
Verg. *A.* i. 405.

It is also found in two excited cries to Greek divinities which contain other licences :

et bis 'ĭ/ō Ărĕ/thūsă, ĭō Ărĕ/thūsa' u͡ocāu͡it.
Ovid, *M.* v. 625.

Dēlie tē Paeān et / t(ē) Euhĭĕ / Euhie Paeān.
Columella x. 224.

129. *Double Quantity in Final Vowels.* The shortening of Final Vowels in pronunciation produces double

quantities, of which the verse writers do not fail to take advantage.

Of this we find two cases. The earlier (*A*) is Iambic Shortening (above **66**); the later (*B*) the shortening of Final -ō

130. (*A*) *Iambic Shortening* explains a number of discrepancies, the original length of the vowel being often retained:

idque sĭ/bī sō/lum per sē sapit, id sĭbĭ / gaudet.
Lucr. iii. 145.

Dēlŏs ŭ/bī nunc, / Phoebe, tu/ast, ŭbĭ / Delphica Pȳthō?
Tibullus ii. 3. 27.

căṷē, / caṷē: / namqu(e) in malōs asperrimus.
(Iambic Trimeter, **251**) Horace, *Epodes* vi. 11.

tū căuĕ / nē minuās, tū nē māius faciās id.
Horace, *S.* ii. 3. 177.

huic nōn ūna mŏ/dō caput ōrnāns stella redūcet.
Cicero, *de Natura Deorum* ii. 107 (in a translation from the Greek astronomer-poet Aratus).

[mŏdō also in Lucretius ii. 1135, but elsewhere mŏdŏ.]

Gaetūlusṷe lĕō || frangere persequor
(Asclepiad **282**) Horace, *Odes* i. 23. 10.

nunc lĕŏ, nunc arbor || nunc erit hirtus aper
Ovid, *Ars* i. 762.

at, pŭtŏ, sīc Vrbis miserōst ērepta ṷoluptās.
Ovid, *Pont.* i. 8. 39.

hunc ūn(um) excipi(ō), ut pŭ/tō, pŭ/dentem.
(Hendecasyllabic, **274**) Catullus xv. 13.

131. (*B*) *Shortening of* -ō. About the time Ovid began to write, the short ŏ in the first person of verbs hitherto confined to a few verbs of form ∪ – (*a*), such as scĭŏ, ṷŏlŏ,

began to spread to other verbs of that form and then to words of other forms, cretics $- \cup -$ (*b*), and spondees $- -$ (*c*).

The first sign of the shortening in Epic Verse is in Vergil, *Aeneid* i. 391, xi. 503, where 'nuntio' and 'audeo' are elided before a short syllable, which was not permissible in the case of a true cretic $- \cup -$, **112**.

132. Later on the shortening occurs in the nominative of nouns, adverbs, the gerund, and a few other forms, but not in the case forms of nouns and adjectives of the Second Declension.

Horace, in his Epistles, in addition to (*a*) ĕŏ, rŏgŏ, u̯ĕtŏ, has (*b*) ōbsĕcrŏ, dīxĕrŏ, also mĕntĭŏ (nom. noun). Tibullus, besides nĕscĭŏ (which follows scĭŏ), has (*b*) dēsĭnŏ. Propertius has one not quite certain example of (*c*) fĭndŏ (iii. 9. 35). Ovid is freer, having, besides several examples of (*a*) and (*b*), crēdŏ, tŏllŏ, and even ĕstŏ, and possibly ĕrgŏ, *Her.* v. 59, *Trist.* i. 1. 87.

133. *Examples from later authors.*

prā̆ndĕŏ, pōtŏ, canō, lūdō, lă̆u̯ŏ, cēnŏ, quiēscō.

A line from the Latin Anthology.

tē prō Caesare dēbĕē rŏgāre;
prō mē dēbĕŏ Caesarem rŏgāre.

(Hendecasyllabic, **274**) Martial vii. 60. 7 sq.

amplius; ambŏ truecēs, amb(o) abscēssēre minantēs.

Valerius Flaccus vii. 653.

plūrimus hīc aeger moritur u̯ĭgĭlandŏ, sed ipsum.

Juvenal iii. 232.

multōs porrŏ u̯idēs quōs saep(e) ēlūsus ad ipsum.

Juvenal xi. 9.

134. The same shortening occurs in Proper Names. The first example is Pōllĭŏ, short in Horace, *S.* i. 10. 42, &c.

and elided in Vergil before a short vowel in the *Bucolics* (iii. 84, 86, 88; iv. 12). Ovid has Cūrĭŏ, Gāllĭŏ, Scīpĭŏ; also Nāsŏ, Sūlmŏ.

The refractory form of Scīpĭō was a great trouble to the dactylic verse writers who wished to celebrate one of Rome's greatest men, causing Ennius to employ hiatus to shorten the vowel (123) 'ut uersum faceret', as Cicero tells us *Orator* 152, and others to invent a hybrid form Scīpĭădēs on the model of the Greek patronymics.

NON-FINAL SOUNDS

135. In the middle of words Irregularities in quantity often arise from the shifting of a sound from one syllable to another.

So when a Short Vowel is followed by a group of two Consonants which can Begin a word in Classical Latin, **26.**

gnāt(um) an/t(e) ōrā pă/tris, păt/rem qu(ī) obtruncat ad ārās. Verg. *A.* ii. 663.

et prī/mō simi/lis u̯ŏlŭ/crī, mox/ u̯ēra u̯o/lŭc-ris. Ovid, *M.* xiii. 607.

et Ly/cum nĭg/rīs oculīs nĭ/grōque. (Sapphic) Horace, *Odes* i. 32. 11.

136. The same thing happens in borrowed Greek words when the Short Vowel is followed by a group of Consonants which can begin a word in Greek, as cn, tl.

dōnā/tūră cў/cnī ‖ sī libeat sŏnum (Asclepiad, **284**) Horace, *Odes* iv. 3. 20.

multa Dircaeum leu̯at aura/ cў̆c-num. (Sapphic) Horace, *Odes* iv. 2. 25.

tempus, Ă/tlā, u̯eniet tua quō spoliābitur aurō. Ovid, *M.* iv. 644.

id metuēns solidīs pōmāria clauserat Ă̆t-lās. Ovid, *M.* iv. 646.

137. The Compound Consonant *qu* (26) is sometimes treated in the same way.

crassane conu̯eni/ant lĭ-quĭ/dīs et / lĭqu̯ĭdă / crassīs.
Lucretius iv. 1259.

fit quoque ub(i) in mag/nās ăq/u̯ae u̯as/tāsque lacūnās.
Lucretius vi. 552 (cf. 868, 1072).

This is the pronunciation of the Modern Italian *acqua*. There is no good reason for making the word into ăcŭă.

138. The Vowel-Consonants I, V are very liable to shift in this way.

ĭ shifts to i̯ (Eng. y) after a Short syllable.

Thus cōnsĭ-lĭ-um becomes cōnsĭl-i̯um (three syllables) prīncĭ-pĭ-um prīncĭp-i̯um. The oblique cases of ăbĭēs, ărĭēs, părĭēs, as ăbĭĕtis, will not come into dactylic metres. Hence scansions like ăb-i̯ĕtis, ăr-i̯ĕtis, păr-i̯ĕtis; and Propertius makes ă-bĭ-egnus into ăb-i̯egnus in order to bring it into a Pentameter.

hinc omne prīncĭp-i̯(um), ‖ hūc refer exitum.
(Alcaic 269) Horace, *Odes* iii. 6. 6.

custōdēs sufferre u̯alent; labat / ăr-i̯ĕtĕ / crēbrō.
Verg. *A.* ii. 492.

haerent / pări̯ĕtĭ/bus scālae postīsque sub ipsōs.
Verg. *A.* ii. 442.

laesera/t ăbi̯eg/nī ‖ u̯enter ăpertus ĕquī.
Propertius iv. 1. 42.

139. Vergil appears to have the change after a Long (closed) syllable in the last foot of the hexameter.

bis patriae cecidēre manus. quīn prōtĕnu/s ōmni̯a.
A. vi. 33.

praeferimus manibus u̯ittās ac u̯erba prĕ/cāntĭa.
A. vii. 237.

Ovid in one passage, not altogether certain, has:

et tellūs Circae(a) et spissī lītŏrĭ/s Antĭum.

M. xv. 718.

On cōnūbĭum see **160**.

140. The exclamation ĭō appears as ĭō (yo!) in the refrain of the Marriage Song in Catullus, lxi. 120, 121, and elsewhere:

ĭō Hў/mēn Hўmĕ/nae(e) ĭō (**278**).

ĭō Hў/mēn Hўmĕ/naec (**279**).

and in Martial xi. 2. 5:

clāmant ecce me/ī 'ĭō / Sāturnālia' ŭersūs.

141. *ĭ* to *i*. In general a simple *ĭ* did not change to *i* in Classical Verse, though Plautus has nuncĭam for nunc ĭam, and, earlier, quoniam came from quom ĭam.

Seneca's scansion of Trŏĭa in a Sapphic (**271**) appears to be unique, mīsit infēs/tōs Trŏĭ/ae ruīnīs.

Troades 824. Compare 863.

142. *Compounds of* ĭăcĕre *'to throw'*.

In these, as in other compound verbs, there was in Early Latin an Accent on the Preposition, which was a separate word. The following vowel was consequently weakened, first to ĕ as prō-ĭĕcĕre, a stage of which traces still remain, and then to ĭ.

According to Roman custom (**20**) only one of the i's was written. So prōicere means prō-ĭicere, obicere ŏbĭicere.

Later the ĭ was often dropped in pronunciation:

First after prepositions ending in a Vowel, this vowel coalescing with the ĭ which remained.

nec rādīcitus ē ŭītā sē tollit e/t ēicit.

Lucretius iii. 877.

Tītyre, pāscentēs ā flūmine / rēīce că/pellās.

Verg. *Buc.* iii. 96.

Later after prepositions ending in a Consonant.

turpe pu/tās ăbĭ/cī quia sit miserandus amīcum.
Ovid, *Pont.* ii. 3. 37

hīs adĭ/c(e) oblīquōs adu̯ersaque fīla trahentēs.
Manilius i. 666.

cūr ŏbĭ/cis Magnō tumulum mānēsque u̯agantīs.
Lucan viii. 796.

143. The Substantive derived from obĭcere, meaning 'bar' or 'barrier', the nominative of which is not found in Classical times, shows the same variation as the Verb.

ārĭĕtat in portās et dūrōs ōbice / postīs. Verg. *A.* xi. 890.
et fīdōs cer/tant ŏbĭ/cēs accersere siluā.
Silius Italicus iv. 24.

144. u *shifts to* u̯.

In exactly the same way ŭ became u̯ (w). So gĕ-nŭ-a becomes gĕn-u̯a in Vergil and sī-nŭ-ātur becomes sīn-u̯ātur in Silius Italicus.

gĕnu̯ă lă/bant, u̯astōs quatit aeger ănhēlitus artūs.
A. v. 432.

sīnu̯ā/tur coxaeque sedet mūnīmen ŭtrīque.
Silius x. 181.

ārcŭātus, 'arched', appears in hexameter verse as arquātus.

Īris e/t arquā/tō caelum curu̯āmine sīgnāns.
Ovid, *M.* xi. 590.

Cf. Statius, *Theb.* v. 369.

In some words Verse only followed a change in Popular pronunciation. Lārŭă 'bogy' Plautus is lāru̯ă in Horace, mīlŭŭs 'kite' (bird) in Horace is mīlu̯ŭs in Persius and Juvenal.

145. Sŭ at the Beginning of words is changed exceptionally to su̯ in:

ōrdine / sē su̯ō / quaeque sagācī mente locārunt.
Lucretius i. 1022,

(imitating Ennius).

quid rēr(e) ad ani/mum sṵā/pte nātūrā trŭcem (Iambic Trimeter).
Seneca, *Agam.* 250.

146. ṵ *shifts to* ŭ. This is the converse change, 'u' passing into the Previous syllable.

So frequently in compounds of ṵŏlṵo, sŏlṵŏ, particularly in the Perfect Infinitive and the Gerundive, to obtain a Short syllable.

condita quīn ṵērī ‖ pectoris / ēṵŏ-lŭ/am.
Catullus lxvi. 74.

sit satis ōrnātūs ‖ dĭssŏ-lŭ/isse comae.
Tibullus i. 10. 62.

hīc ubi s(ē) in terrās dēmīsit / dĭssŏlŭ/itque.
Lucr. vi. 446.

And Horace has sĭ-lŭa for sīl-ṵa.

aurā/r(ŭm) et sĭlŭ/ae metū (Glyconic **278**).
Odes i. 23. 4.

147. So occasionally sṵ- at the Beginning of words becomes sŭ-, in suādeō, suēscō, and suētus.

atqu(e) ăliōs ăli(ī) inrīdent ṵĕne/remque sŭ/ādent.
Lucr. iv. 1157.

hās Graecī stellās Hўădas ṵŏci/tāre sŭ/ērunt.
Cicero, *de Nat. D.* ii. 111.

cum mihi nōn tantum fūrēsque fĕ/raeque sŭ/ētae.
Horace, *S.* i. 8. 17.

dṵ (= Eng. dw) occurred at the Beginning of a few words in Old Latin, as dṵellum, Dṵellōna, dṵellicus. Later it changed to *b*; or, if the *d* was kept, to *dŭ*.

lānigerae pĕcudēs et equōrum dṵellica prōlēs.
Lucr. ii. 662.

hāc sacrāta diē Tuscō Bel/lōna dŭ/ellō.
Ovid, *Fasti* vi. 201.

148. The conjunction of these two sounds (i, u) shows peculiarities, as either sound may be a Vowel or a Consonant.

So tĕ-nŭ-ĭ-ă, from tĕnŭis, may

(*a*) become tē̆n-u̯ĭ-a, the 'u' passing into the following syllable as u̯.

u̯elleraqu(e) nt foliīs dēpectant / tēnu̯ĭă / Sēres.
Verg. *G.* ii. 121.

Compare

tēnu̯is ŭ/b(i) argill(a) et dūmōsīs calculus aru̯īs.
Verg. *G.* ii. 180.

quā neque mōbilius quicquam neque tĕnu̯ĭŭs exstat.
Lucr. iii. 243.

Or (*b*), more rarely, it may become tĕnŭi̯ă, the 'i' passing into the following syllable, as i̯. So in Statius:

rapta cŭ/tis, tĕnŭ/i̯(a) ossa pătent nexūsque madentēs.
Statius, *Theb.* v. 597.

sperne co/lī tĕnŭ/i̯ōre lyrā. u̯aga cingitur astrīs.
Statius, *Silu.* i. 4. 36.

149. Vergil makes flŭu̯ĭōrum into flnui̯ōrum (that is flūi̯ōrum, or flū-yōrum in English spelling), the u̯ shifting into the previous syllable and coalescing with the ŭ in it to form a long vowel[1], and the ĭ shifting into the following syllable.

flūūi̯ō/rum rēx Ēridanus campōsque per omnīs.
Verg. *G.* 1. 482.

Vergil may, as often, have been imitating Ennius, who has auium, that is au̯ium, a spondee, at the beginning of a line, *Annals* 91

au̯ium / praepetibus sēsē pulcrīsque locīs dant.

[1] Two u's have similarly coalesced in 'currum' for 'currŭum' in Verg. *A.* vi. 653 and 'passum' for 'passuum' in Martial ii. 5. 3:

sed duŏ sunt quae nōs disiungunt mīlĭă / passum.

150. *ui* is usually a diphthong in *cui*. But the later verse authors Seneca, Martial, Juvenal, sometimes have cŭĭ also.

mittat et dō/nĕt cŭĭ/cumque terrae.

(Sapphic) Seneca, *Troad.* 852.

cŭ(ĭ) ūl/timast fortūna, quid dubiam timet?

(Iambic Trimeter) Seneca, *Agam.* 146.

sed nō/rūnt cŭĭ / sĕru̯iant leōnēs.

(Hendecasyllabic) Martial i. 104. 22.

cantābat patriīs in montibus ĕt cŭĭ / nōn tunc.

Juvenal 7. 211.

huic is similarly a Disyllable in Statius (twice), as earlier in Plautus,

laetŭs hŭ/ic dōnō u̯ideās dăre tūra nepōtēs.

Siluae i. 1. 107 (and i. 2. 135).

151. Short ŭ followed by Long ī also presents anomalies.

In Statius it appears once as a Diphthong, in the last foot of a hexameter.

noeturnīque canum gemitūs ŭbĭ līmĭnă / pătr*ui*.

Theb. iv. 429.

The same writer has grātŭĭtus for grātŭītus (the ordinary quantity, as in Plautus, *Cistellaria* 740).

largīs grātŭĭ/tum cadit rapīnīs. *Siluae* i. 6. 16.

Fortŭītus, the ordinary quantity, as in Horace:

nec for/tŭī/tum ‖ spernere caespitem.

(Alcaic **269**) *Odes* ii. 15. 17,

could not come into hexameter verse, and we thus have:

nam neque / fortui/tōs ortūs sūrgentibus austrīs,

Manilius i. 182,

fortui/tōque lutō clāu̯ōs numerābat agrestēs,

Petronius, *Satyricon* 135,

and similarly Statius, *Theb.* vii. 449.

But it is not certain whether the 'u' forms a separate syllable, fortŭĭtus, or not.

In pītuīta the 'u' was sometimes a vowel and sometimes a consonant.

Compare

mūcusqu(e) et mala/pītŭ/ītă/nāsī.

(Hendecasyllabic) Catullus xxiii. 17

praecipuē sā/nus nisi qūm (20) pī/tu̯ītă mŏlestast,

Horace, *Epist.* i. 1. 108 and so *S.* ii. 27. 6;

somnia/pītu̯ī/tā quī pūrgātissima mittunt,

Persius, *S.* ii. 57.

CONTRACTION OF SYLLABLES

152. The tendency to Shorten a Vowel sound before another Vowel sound (**74**) was often carried further and produced a contraction of syllables when the vowels touched or were only separated by *h*.

153. A. *Coalescence of Like Vowels.*

dēsse for deesse, dērrāre for deerrāre and the like are usual.

pūniceīs ībant cu̯inctī tempora/taenīs (*for* taeniīs).

Verg. *A.* v. 269.

per terrās amnēs atqu(e) oppida/cōpĕrŭ/isse (*for* co-operuisse).

Lucretius v. 342.

prĕhendō contracts to prēndo; nihilum, nihilto nīlum, nīl.

tālis iste meus stupor nīl u̯idet, nihil audit.

(Priapean **289**) Catullus xvii. 21.

In u̯ehemēns, which in the Classical Period is always — — (u̯ēmēns), and in 'Ahala', pronounced like āla, Cicero, *Orator* 153, the *h* may have merely been a sign of long quantity.

Synizesis.

154. B. *Coalescence of Unlike Vowels* (often called SYNIZESIS 'settling together').

(*a*) In dēīn, dēīnde, dēīnceps, dehinc.

dēīn mil/l(e) altera, / dein se/cunda centum.
(Hendecasyllabic) Catullus v. 8.

Eur(um) ad sē Zĕphўrumque u̯o/cā̆t, dehinc / tālia fātur. Verg. *A.* i. 131.

So deorsum, seorsum are Disyllables in Lucretius.

omnibus hīs Thē/sei dul/cem praeop/tārit amōrem.
Catullus lxiv. 120.

Similar contractions in proin, proinde, prout, quoad.

pāscō lībātīs dapi/bus. prout / cuique libīdōst.
Horace, *S.* ii. 6. 67.

[In compounds of antĕ and sēmĭ- 'half' the last vowel, though usually written, was probably entirely suppressed in speaking.

ant(e)hāc / nefās dē-prōmere Caecubum.
(Alcaic **289**) Horace, *Odes* i. 37. 5.

sēm(i)homi/nis Cācī faciēs quam dīra tenēbat.
Verg. *A.* viii. 194].

(*b*) In cases of īdem 'the same' when the second vowel is Long.

hōc ēō/dem ferrō ‖ stīllet uterque cruor.
Propertius ii. 8. 26.

ūn(ā) ēā/demque u̯iā sanguīs animusque sequuntur.
Verg. *A.* x. 487.

(*c*) Latin adjectives and nouns ending in -ĕus, -ĕa often have Synizesis if they end in a cretic – ∪ – (**112**), an unmanageable foot in Dactylic Verse,

aurēā / composuit spondā mediamque locāu̯it,
Verg. *A.* i. 698,

exanimem, rapiēns immānia pondera / baltēī,
Verg. *A.* x. 496,

rūre leu̯is u̯ernō flōrēs apis ingeri/t alu̯eō,
Tibullus ii. 1. 49,

but rarely if the last syllable is Short:

sūdandō; pinguem u̯ĭtiīs albumque ne/qu(e) ostreă.
Hor. *S.* ii. 2. 21.

(*d*) The same synizesis is found in words taken from the Greek.

Caucasiāsque refert u̯olucrēs fūrtumque Pro/mēthēī.
Verg. *Buc.* vi. 42.

dēgenerās? scelus est pietās in coni̯uge / Tērēō.
Ovid, *M.* vi. 635.

nec tantum Rhodopē mīrātur et Ismaru/s Orphēa.
Verg. *Buc.* vi. 30.

VARIATION OF QUANTITY IN PREFIXES AND WORDS

155. When this occurs, it arises from some confusion or the existence of double forms. Thus certain Prepositions have two forms in Composition.

156. *Pro* is long when it stands by itself (**61**). But in some Compounds it is Long, in others it is Short, like πρό in Greek, and in others again it is found both Long and Short.

The Long form prō as in prō-sum appears to come from prōd- which is seen in prōdest, prōdīre, &c., where a Vowel follows.

Pro is long in prōcurrere, prōdere, prōficere, &c.

It is Short in the following Verbs:

prŏfārī, prŏfĭciscī, prŏfĭtērī, prŏfŭgĕre, (oderivatives, cp. prŏfugus)

and of course in prŏhĭbēre, **74**, and in the following Adjectives, Adverbs, and Nouns:

prŏfānus prŏpĭtius prŏnepōs prŏcella
prŏfectō prŏterṷus prŏneptis
prŏfundus.

It Varies between Short and Long in the following:

prŏcūrāre (usually prŏ-) prŏpellere (usually prō-)
prŏfundere (usually prŏ-) prŏpīnāre (borrowed from the Greek προπίνειν)
prŏpāgāre (usually prŏ-)

Prŏserpĭna, borrowed from the Greek Περσεφόνη, usually has Prō as if connected with prōserpō.

157. *Re-, red-.* This preposition is usually Short before a consonant, but in some compounds it appears as Long. In these it comes from a form *red-*, like *prōd-*, which is used before vowels, as in rĕdīre, rĕdhālāre, rĕdĭmĕre, &c.

In such cases the consonant is better written twice, just as in 'reddere'. Hence reddūcere in Lucretius, though usually rĕdūcere, reccĭdere in Lucretius, Ovid, Phaedrus, and Juvenal.

In the Perfects reccĭdī, reppĕrī, reppŭlī, rettŭdī, rettŭlī the doubling may come from the Reduplication, so reccidī would be for *rec(e)cidī.

For rĕlĭquus Lucretius has a form rĕllĭqŭŏs, with four syllables. And rĕlĭquĭae and rĕllĭquĭae are both in use.

Compounds of făcĕre, fĭĕrī *with Verbal Prefixes.*

158. Most of these Compounds are formed from the Stems of verbs in *-ēre*, as candē-facere from candē-re, mădē-facere from madē-re; and the *e* will then have been originally Long.

It remained Long in ārēfacere, candēfacere, (con)ferṷēfacere, expergēfacere, pūtēfacere, ṷăcēfierī, and, to a cer-

tain extent, in līquēfacere, pătēfacere, pŭtrēfacere, tĕpēfacere.

But in the last four words usually, and in călĕfacere (whence the frequentative călĕfactāre), lăbĕfacere (frequentative lăbĕfactāre), mădĕfacere, pău̯ĕfaccre, tĭmĕfactus, rŭbĕfacere, stŭpĕfacere it became Short, the prefix being treated as an Iambic Word, 66.

In trĕmĕfacere from trĕmĕre and cĭnĕfactus, seemingly an invention of Lucretius, it would be Short from the first. The Non-iambic prefixes, in rārēfacere and probably u̯ăcuēfacere, formed from Adjectives have the *e* long.

That the prefix was regarded as a separate word is shown by such passages as

collaxat rārēque facit laterāmina u̯āsīs. Lucr. vi. 233.
prīncipiō terram sōl excoquit et facit ārē. Lucr. vi. 962.
feru̯ē bene făcĭtō. Cato.

159. A further shortening has taken place in calfacere, the current form in the time of Quintilian (i. 6. 21) and in olfacere for ŏlĕfacere (from ŏlē-re).

This shortening does not occur elsewhere because the consonant before the *f* would have had to be assimilated to it and the meaning of the prefix thus obscured. *Cal*facere suggests *calēre*; but *laffacere (for lab(e)facere) would have suggested nothing.

160. Amongst words which Changed their Pronunciation and Quantity in the course of time are the following:—

Cōnūbium had a long *u* up to the Augustan period, the *i* becoming i̯ (42 (ii)) in Dactylic Verse if the Singular was used,

per cō/nūbĭă / nostra, per inceptōs hymenacōs.
Verg. *A.* iv. 316.

cōnūb/i̯ō i̯ungam stabilī propriamque dicābō.
Verg. *A.* i. 73.

cōnū/bīs summōqu(e) ululārunt u̯ertice Nymphae (-īs for -iīs as in 153). Verg. *A.* iv. 168.

Later the *u* was shortened, no other Latin word ending in *-ūbium* and coni̯ugium, which had the same meaning, having a short *ŭ*. The *u* was also short in prōnŭba, &c., from the same root.

In cŏtúrnīx 'a quail' which is cōturnīx in Plautus, the syllable preceding the accent has been shortened, as in cŭrūlis from *currūlis. The same cause may account for u̯ăcíllō for which Lucretius, in one passage, has u̯accillō.

rŭdere 'to bray', 'roar', had originally a short *ŭ*. This was lengthened owing to the influence of the verbs in *-ūdere*, as cūdere, trūdere, clūdere.

pălātium, the Palatine Hill, later the Emperor's 'palace', is found in Martial and Statius, with a long first syllable. This is probably due to the story that associated the Palatine with the Greek hero Pallas, which may be seen in Vergil. Or the word may have been associated with pālātus, participle from pālārī.

161. In Proper Names a number of anomalies were taken over from Greek. Ĭtălia was the every-day pronunciation. But the poets could not use this form in Dactylic verse, so they adopted the Greek lengthening Ītalia, and employed both *Ĭtalus* and *Ītalus* as the Greeks had done. Similarly, Ărăbes but *Ārăbĭa*, and *Prĭamus*, but *Prīamides* 'son of Priam' and Prīămĭ, 'daughter of Priam' (vocative, see 70), 'Prīămĭ, praeceptīs ‖ sī foret ūsa tuīs' Ovid, *Ars* iii. 440, as we should read there.

162. There are variations in some other Names, especially in those in which a vowel is followed by a consonant

that can be Prolonged, as *l, m, n, r.* Thus we have Cātīllus Vergil or Cātīlus Horace, Porsēnna Vergil, Porsĕna Horace and others.

CHAPTER III

WORDS AND FORMS WHOSE QUANTITY DIFFERS WITH THEIR SENSE

Forms of the Same Word which differ in Function.

163. Of these, which for the most part are excluded from the Alphabetical List, there are five chief classes:

164. 1. The Nominative Singular of the Second Declension originally ended in -ŏs. This -ŏs was kept after ŭ or u̯ till comparatively late. But the Accusative Plural had -ōs. Thus seru̯ŏs, Nominative, 'slave', but seru̯ōs 'slaves'.

165. 2. The Vocative Masculine of Adjectives in -ŭs ended in -ĕ; but the Adverb from the same in -ē. Thus amīeĕ 'my friend!', amīcē 'like a friend'.

166. 3. The Accusative Plural of Third Declension Nouns and Adjectives ended originally in -īs, and this is frequently found in Nouns, Adjectives, and Participles. But the Nominative and Genitive singular had -ĭs. Hence trīstīs, precantīs Acc. Plur.; trīstĭs Nom. or Gen. Sing., precantĭs Gen. Sing.

167. 4. The Present and Perfect of Verbs (in the 3rd Singular and 1st Plural) often differ only in the length of the root-vowels. Thus ĕmit 'buys', ēmit 'has bought'; lĕgimus 'we pick', lēgimus 'we have picked'.

168. 5. In certain Verbs, chiefly of the Second Conjugation, the 3rd Person Plural of the Perfect in -ēre differs

only in quantity from the Infinitive, mŏu̯ĕre 'to move', mōu̯ēre 'they have moved'; fŏdĕre 'to dig', fōdēre 'they have dug'.

-icius *in Derivative Adjectives.*

169. This differs in quantity according to its origin:

(*a*) If derived from *Past Participles* it has ī, as missīcius 'time-expired man', from missus,

cum petcret patriae missīcius aru̯a Rau̯ennae,

Martial iii. 91. 1,

so also nou̯īcius 'new comer', 'tiro'.

(*b*) If derived from *Nouns* it has ĭ, as tribūnĭcius from tribūnus, patrĭcius from patrēs, nātālĭcius from nātālis.

et nātālĭcium cognātīs pōnere lārdum.

Juvenal xi. 84.

This does not apply to adjectives like nūtrīcius and meretrīcius, which are formed by a suffix -ius from nūtrīc-, meretrīc-.

170. ALPHABETICAL LIST

aera, Plur. of aes, *copper, bronze.*
aere, Abl. Sing. of the same.
alium, Acc. Masc. of alius, *other.*
alis, 2 Sg. of alō, *I feed.*
alitis, 2 Plur. of the same.
amiculum (Neuter), *a wrap, mantle.*
apparet, Subj. Pres. from apparāre, *make ready.*
arā, Imper. from arāre, *plough.*

āăra, Acc. Sing. of āēr, *atmosphere.*
āăre, Abl. Sing. of the same.
ālium (Neuter), *garlic.*

ālīs, D. Abl. Plur. of āla, *wing.*
ālitis, Gen. Sg. of āles, *winged.*
amīculum, Acc. Sg. of diminutive of amīcus, *friend.*
appāret, Ind. Pres. from appārēre, *be visible, manifest.*
āra, Fem. Sg., *altar.*
ārā, Abl. of the same.

ācer - adj. 'keen

ăcer - eris. n. (only in nom. gen. sing.) the maple. tree.

aret, Subj. Pres. from arāre, *plough.*	āret, Ind. Pres. from ārēre, *be dry.*
arte, Abl. of ars, *art.*	artē, Adverb from artus, *tight.*
artis, Gen. of same.	artīs, (1) Acc. Plur. of ars. (2) D. Abl. Plur. of artus (Adj.).
auia, Fem. Sg., *grandmother.*	āuia, Fem. Sg. *or* Neut. Plur. from āuius, *out of the track.*
auium, Gen. Plur. from auis, *bird.*	āuium, Acc. Masc. *or* Neut. Sg. from the same.
cadis, 2 Sg. of cadō, *I fall.*	cadīs, D. Abl. Plur. from cadus, *wine-jar.*
canere, *to sing.*	cānēre, *to be white.*
canis, (1) Nom. Gen. Sg., *dog.* (2) 2 Sg. of canō, *I sing.*	cānīs, D. Abl. Plur. from cānus, *hoary.*
carō, Fem. Noun, *flesh.*	cārō, D. Abl. Sg. from cārus, *dear.*
cecidī, Perf. of cadō, *I fall.*	cecīdī, Perf. of caedō, *I strike.*
cedo, *give me.*	cēdō, *I yield,* from cēdere.
cole, Imper. of colere, *cultivate.*	cōle, Abl. Sg. of cōlis (caulis), *stalk.*
colum, Acc. Sg. of colus, Fem., *distaff.*	cōlum (Neuter), *sieve.*
comes, Nom. Sg., *companion.*	comēs, 2 Sg. Pres. Ind. of comēsse, *eat up.*
	cōmēs, Nom. Plur. from cōmis, *genial.*
comparet, Subj. Pres. of comparāre (cf. apparet), *get ready.*	compāret, Pres. Ind. of compārēre (cf. appāret), *be in view.*
concidī, Perf. of concidere, *fall.*	concīdī, Perf. of concīdere, *cut up.*
condis, 2 Sg. of condō, *I put together.*	condīs, 2 Sg. of condiō, *I preserve, season.*
cōnfertis, 2 Plur. Pres. of cōnferre, *bring together.*	cōnfertīs, D. Abl. Plur. from cōnfertus ; Part. of cōnfercīre, *pack together.*
cupidō, D. Abl. Sg. from cupidus, *desirous.*	cupīdō, Fem. Noun, *desire.*

cupitis, 2 Plur. of cupiō, *I desire.*	cupītīs, D. Abl. Plur. of Part. from cupiō, *I desire.*
dēcidit, Pres. *or* Perf. from dēcidere, *fall down.*	dēcīdit, Pres. *or* Perf. from dēcīdere, *settle.*
decora, Plur. of decus (Neuter), *ornament.*	decōra, Fem. Sg. *or* Neut. Plur. of decōrus, *adorned.*
dēdecorum, Gen. Plur. from dēdecus, *disgrace.*	dēdecōrum, Acc. Masc. *or* Neut. Sg. of dēdecōrus, *disgraceful.*
dedēre, 3 Plur. Perf. of dare, *give.*	dēdere, Inf., *to give away.*
dedī, 1 Sg. of same.	dēdī, Inf. Pass. of same.
dicam, Acc. of dica, *lawsuit.*	dīcam, Fut. Ind. *or* Pres. Subj. of dīcere, *tell.*
dicō, Pres. of dicāre, *dedicate.*	dīcō, Pres. of dīcere, *tell.*
edit, Subj. Pres. of edō, *I eat.*	ēdit, (1) Perf. of edō, *I eat.* (2) Pres. of ēdō, *I give* (or *put*) *out.*
ēducō, Pres. Ind. of ēducāre, *rear.*	ēdūcō, Pres. Ind. of ēdūcere, *lead out.*
egēre, Inf., *to lack.*	ēgēre, 3 Plur. of ēgī, Perf. of agere, *drive.*
es, 2 Sg. of esse, *to be* (62).	ēs, 2 Sg. of ēsse, *to eat.*
est, 3 Sg. of same.	ēst, 3 Sg. of same.
ex(s)ilīs, 2 Sg. of ex(s)ilīre, *leap out.*	exīlis, Adj. Sing., *thin.*
femina, Plur. from femur, *thigh.*	fēmina, Fem. Sg., *female.*
feriās, 2 Sg. Subj. from ferīre, *strike.*	fēriās, Acc. Plur. of fēriae, *holiday.*
fide, Abl. Sg. of fidis, *lute string.*	fidē, Abl. Sg. of fidēs, *trust.*
fīde, (1) Imper. from fīdere, *to trust.* (2) Voc. of fīdus, *trusty.*	fīdē, Adverb from fīdus, *trusty.*
fretum (Neuter), *frith, sea.*	frētum, Acc. Masc. *or* Neut. Sg. from frētus, *relying on.*
fugis, 2 Sg. of fugiō, *I flee.*	fugīs, D. Abl. Plur. of fuga, *flight.*
furis, 2 Sg. of furō, *I rage.*	fūris, Gen. Sg. of fūr, *thief.*

i̯acere, Inf. of i̯aciō, *I throw.*	i̯acēre, Inf. of i̯aceō, *I lie.*
idem, Neuter Nom. Acc., *the same thing.*	īdem, Masc. Nom. Sg. and Plur., *the same man* (or *men*).
incidī, Perf. of incidere, *fall on.*	incīdī, Perf. of incīdere, *cut in, incise.*
indicō, Pres. of indicāre, *point out.*	indīcō, Pres. of indīcere, *announce.*
indicī, D. Sg. of index, *informer.*	indīcī, Inf. Pass. of indīcere,
īnsīdet, Pres. of īnsidēre, *sit on.*	īnsīdet, Fut. Ind. of īnsīdere, *settle on.*
intellegit, Pres. of intellegere, *understand.*	intellēgit, Perf. of intellegere.
is, Demonstrative Pronoun.	īs, 2 Sg. Pres. from īre, *go.*
istī, D. Sg. *or* Nom. Plur. Masc. of iste, *that.*	īstī, Contracted Perf. 2 Sg. from īre.
it, 3 Sg. Pres. from īre.	īt, Contracted Perf. 3 Sg. from īre.
i̯ugīs, D. Abl. Plur. of i̯ugum, *yoke.*	i̯ūgis, Nom. *or* Gen. Sg. of i̯ūgis, *always flowing.*
labēs, 2 Sg. Subj. Pres. of labāre, *totter.*	lābēs, Fem. Noun, *falling.*
labor, Nom. Sg., *toil.*	lābor, Ind. Pres. from lābī *slip.*
labrum, Neut., *lip.*	lābrum, Neut., *washing tub.*
latere, (1) Abl. of latus, *side* (Neut.). (2) Abl. of later (Masc.), *brick.*	latēre, Inf., *lie hid.*
latrō, Masc., *brigand.*	lātrō, Pres. of lātrāre, *bark.*
latus (Neut.), *side.*	lātus, Adj., *broad.*
lege, Imper. of legere, *pick.*	lēge, Abl. of lēx, *law.*
legō, Pres. of legere.	lēgō, Pres. of lēgāre, *depute.*
leporēs, Plur. of lepus, *hare.*	lepōrēs, Plur. of lepor, *charm.*
leu̯āre, Inf., *to lighten.*	lēu̯āre, Inf., *to smooth.*
leu̯is, Adj., *light.*	lēu̯is, Adj., *smooth.*
leu̯ī, D. Abl. of leu̯is.	lēu̯ī, (1) D. Abl. of lēu̯is. (2) Perf. of linere, *smear.*
liber, Noun, *bark, book.*	līber, Adj., *free.*
librō, D. Abl. of liber.	lībrō, Pres. of lībrāre, *balance.*

liquēre, Inf., *to be clear.*

lītus, Perf. Part. of linere, *smear.*
lutum, Neut., *mud, clay.*
magis, Adv., *more.*

mala, Fem. Sg. *or* Neut. Plur. of malus.
malus, Adj., *bad.*

malīs, D. Abl. Plur. of malus.
manē, Imp. of manēre, *stay.*

manet, Pres. Ind. of manēre.

manibus, D. Abl. Plur. of manus, *hand.*
medica, Fem. of medicus, *healing.*
metās, 2 Sg. Subj. of metere, *mow.*
miseram, Acc. Fem. of miser, *wretched.*
miserē, Adv. from miser.

modo, Adverb.

molitus, Part. of molere, *grind.*
mora, Fem. Sg., *delay.*

morātus, Part. of morārī, *delay.*
morīs, D. Abl. Plur. of mora.
natis, Fem. Noun, *buttock.*

ne, Interrogative particle.

līquēre, 3 Plur. Perf. of linquere, *leave.*
līmus, Neut. Noun, *shore.*

lūtum, Neut., *yellow dye.*
magīs, D. Abl. Plur. of magus, *sorcerer.*
māla, (1) Neut. Plur., *apples.* (2) Fem., *cheekbone.*
mālus, Masc., *a mast.* Also Fem., *appletree.*
mālīs, 2 Sg. Subj. of mālle, *prefer.*
māne, Adv., *in the early morning.*
mānet, Pres. Subj. of mānāre, *flow.*
mānibus, D. Abl. of mānēs, *spirits of the dead.*
mēdica, Fem., *a kind of clover.*
mētās, Acc. Plur. of mēta, *turning-post.*
mīseram, Pluperf. of mittere, *let go.*
mīsēre, 3 Plur. Perf. of mittere.
modō, D. Abl. of modus, *measure, manner.*
mōlītus, Part. of mōlīrī, *to labour at.*
mōra, Plur. of mōrum, *mulberry.*
mōrātus, *mannered.*

mōris, Gen. of mōs, *custom.*

nātīs, D. Abl. Plur. of nātus, part. of nāscī, *be born.*
nē, (1) *lest.* (2) *truly.*

nisi, Conjunction, *except.*

nitēns, Pres. Part. of nitēre, *shine.*
niue, Abl. of nix, *snow.*
nota, Fem., *mark.*

notus, *south wind.*
nouī, from nouus, *new.*
oblitus, Part. of oblinere, *smear over.*
occidō, Pres. Ind. of occidere, *set.*
ollīs, old form of illīs.
ornō, D. Abl. of ornus, *ash.*

os, *bone* (62).
ouis, *a sheep.*
palātum, Neut. Noun, *palate.*

palūs (G. palūdis), Fem., *marsh.*
pare, Abl. Sg. of pār, *equal.*

parere, Inf. of pariō, *bear.*
paret, Subj. Pres. of parāre, *get, prepare.*
parēns, *a parent.*
paruī, from paruus, *small.*
pauēre, Inf., *to be alarmed.*

pedes, Nom. Sg., *foot-soldier.*
pendere, Inf., *to weigh* (trans.)

picis, Gen. of pix, *pitch.*

pila, Fem. Sing., *a ball.*
pilum, Acc. Sing., *a hair.*
placet, Ind. Pres. of placēre, *satisfy.*

nīsī, Part. Masc. Plur. from nītī, *strive.*
nītēns, Pres. Part. from nītī.

nīue, by-form of nēue.
nōta, Fem. Sg. *or* Neut. Plur. of nōtus.
nōtus, Part. or Adj., *known.*
nōuī, Perf. of nōscere, *know.*
oblītus, Part. of oblīuīscī, *forget.*
occīdō, Pres. Ind. of occīdere, *kill.*
ōllīs, D. Abl. of ōlla, *a pot.*
ōrnō, Pres. Ind. of ōrnāre, *adorn.*
ōs, *mouth.*
ōuīs, D. Abl. of ōuum, *egg.*
pālātum, Supine *or* Part. from pālārī, *straggle.*
pālus (-ī), Masc., *stake.*

pārē, Imper. of pārēre, *to obey.*
pārēre, Inf. of pāreō, *I obey.*
pāret, Ind. Pres. of pārēre.

pārens, *obedient.*
pāruī, Perf. of pārēre.
pāuēre, 3 Plur. Perf. of pāscere, *feed.*
pedēs, Plur. of pēs, *foot.*
pendēre, Inf., *to hang* (intrans.).
pīcīs, D. Abl. Plur. of pīca, *woodpecker.*
pīla, Fem. Sg., *a pillar.*
pīlum, Neut., *a javelin.*
plācet, Subj. Pres. of plācāre, *appease.*

plaga, Fem. Sg., *a district.*	**plāga**, Fem. Sg., *a blow.*
planus (Gk.) *vagrant.*	**plānus**, Adj., *level.*
populus, Masc., *a people.*	**pōpulus**, Fem., *a poplar tree.*
potuī, Perf. of posse.	**pōtuī**, D. of Verbal Noun pōtus, *drinking.*
procerum, Gen. (Plur.) of procerēs, *leading men.*	**prōcērum**, fr. prōcērus, Adj., *tall.*
prōdis, 2 Sg. Ind. Act. from prōdere, *put forth.*	**prōdīs**, 2 Sg. Act. from prōdīre, *come forth.*
prōditur, 3 Sg. Ind. Pass. from prōdere.	**prōdītur**, 3 Sg. Pass. from prōdīre.
profectum, Supine or Part. from proficiscī, *set out.*	**prōfectum**, Verbal Noun or Part. Neut. from prōficere, *progress.*
putet, Subj. Pres. fr. putāre, *think.*	**pūtet**, Ind. Pres. from pūtēre. *stink.*
quis, Nom. Sg., *who* or *any.*	**quīs**, D. Abl. Plur. of quī *or* quis.
quoque, Adverb, *also.*	**quōque**, Abl. of quisque, *each.*
rapī, Inf. Pass. of rapere, *snatch.*	**rāpī**, G. Sg. of rāpum, *turnip, rape.*
ratis, Fem., *a raft.*	**ratīs**, D. Abl. Plur. of ratus, participle from rērī.
refert, 3 Sg. Pres. of referre, *bring back.*	**rēfert**, Impersonal Verb, *it matters.*
regis, 2 Sg. of regere, *guide.*	**rēgis**, Gen. Sg. of rēx, *king.*
regiō, Fem., *a quarter.*	**rēgiō**, D. Abl. from rēgius, *kingly.*
reliquī, Adj. from reliquus, *remaining.*	**relīquī**, Perf. of relinquere, *to leave.*
repēns, Adj., *sudden.*	**rēpēns**, Part. of rēpere, *creep.*
rosa, *a rose.*	**rōsa**, from rōsus, Part. of rōdere, *gnaw.*
saga, Plur., *military cloaks.*	**sāga**, Fem., *a witch.*
satis, Adverb, *enough.*	**satīs**, D. Abl. Plur. of satus, *sown.*
secūris, Fem., *axe.*	**sēcūrīs**, D. Abl. Plur. from sēcūrus, *without care.*

potĕs – 2nd sing. Pres. Indic. possum. pōtēs – ~~Fut.~~ present of pōtare

sedent, 3 Pl. Ind. Pres. from sedēre, *sit.*	**sēdent**, 3 Plur. Subj. from sēdāre, *calm.*
sedēs, 2 Sg. Pres. of sedēre.	**sēdēs**, Fem., *seat.*
senis, Gen. of senex, *old man.*	**sēnīs**, D. Abl. Pl. of sēnī, *group of six.*
serum, *whey.*	**sērum**, from sērus, *late.*
seuērĭs, D. Abl. Plur. from seuērus, *strict.*	**sēuerĭs**, 2 Sg. Fut. Perf. *or* Subj. Perf. of serere, *sow.*
sinum, Acc. of sinus, *fold, bend.*	**sīnum** (Neut.), *bowl.*
sistī, Inf. Pass. of sistere, *to stop.*	**sīstī**, contracted form of sīuistī, 2 Sg. of Perf. of sinere, *to allow.*
sitis, Fem., *thirst.*	**sītis**, 2 Plur. Subj. of esse, *to be.*
	sitīs, D. Abl. Plur. of situs, Part. of sinere.
solēs, 2 Sg. Pres. of solēre, *be wont.*	**sōlēs**, Plur. of sōl, *sun.*
solum (Neut.), *ground.*	**sōlum**, Adj. from sōlus, *alone.*
specula, Fem., *watch-tower.*	**spēcula**, diminutive of spēs, *hope.*
stipēs, Plur. of stips, *mite, contribution.*	**stīpes**, Masc. Nom., *trunk of tree.*
suis, Gen. of sūs, *swine.*	**suīs**, from suus, adj., *one's own.*
suspiciō, Pres. of suspicere, *look up.*	**suspīciō**, Fem., *suspicion.*
tenē, Imper. of tenēre, *hold.*	**tēne?** tē, *thee*, plus interrogative ne.
tenerī, from Adj., tener, *tender.*	**tenērī**, Inf. Pass. of tenēre.
torque, Abl. Sg. of torquis, *a neck-chain.*	**torquē**, Imper. of torquēre, *twist.*
tūte, strengthened form of tū.	**tūtē**, Adv. from tūtus, *safe.*
uadīs, D. Abl. Plur. of uadum, *a ford.*	**uādis**, 2 Sg. Pres. from uādere, *march.*
uagor, *I wander.*	**uāgor** (Lucretius), *infant's wailing.*

uelīs, 2 Sg. Subj. from uelle, *wish.*

ueneris, Gen. Sg. from uenus, *love.*

uenīre, Inf., *to come.*

uēre, Abl. Sg. from uēr, *spring.*

uicis, Noun Gen. Sing., *change.*

uictus, Part. of uincere, *conquer.*

uillīs, D. Abl. Plur. of uillus, *shaggy hair.*

uillum, Acc. Sg. of uillus.

uincitur, 3 Sg. Pres. Pass. of uincere, *conquer.*

uirēs, 2 Sg. Pres. of uirēre, *be green.*

uirīs, D. Abl. Plur. of uir, *man.*

uitium (Neut.), *fault.*

uocēs, 2 Sg. Subj. of uocāre, *to call.*

uoluere, Inf., *to roll.*

uomere, Inf., *to be sick.*

utī, Conjunction, *in order that*, &c.

utrīs, D. Abl. Plur. of uter, *which of two.*

uēlīs, D. Abl. Plur. of uēlum, *curtain.*

uēnerĭs, 2 Sg. Fut. Perf. *or* Subj. Perf. of uenīre.

uēnīre, Inf., *to be sold.*

uērē, Adv. from uērus, *true.*

uīcīs, D. Abl. Plur. of uīcus. *village.*

uīctus, *living*, Verbal Noun from uīuere.

uīllīs, D. Abl. Plur. of uīlla, *country-house.*

uīllum, diminutive of uīnum, *wine.*

uincītur, 3 Sg. Pres. Pass. of uincīre, *bind.*

uīrēs, Plur. of uīs, *strength.*

uīrīs, Acc. Plur. of uīs.

uītium, Gen. Plur. of uītis, *vine.*

uōcēs, Plur. of uōx, *voice.*

uoluēre, 3 Plur. Perf. of uolō, *I wish.*

uōmere, Abl Sg. of uōmer, *ploughshare.*

ūtī, Inf., *to use.*

ūtrīs, Acc. Plur. of ūter, *a leather bag.*

PART II

METRE

CHAPTER I

INTRODUCTORY AND GENERAL

171. A Latin verse is, to begin with, a fixed aggregate of Short and Long syllables.

It is this because the length of a verse, that is the time required to utter it, is in the main constant.

172. But it is much more than this. The Short and Long syllables that make up the sum of a verse must not be distributed at random. They must be arranged in fixed groups called Feet, which groups are thus the constituents of the Verse.

The technical name for the Constituent of a Verse is 'Metre', and hence Verses are called Monometers, Dimeters, Trimeters, Tetrameters, Pentameters, Hexameters, according as they contain 1, 2, 3, 4, 5, or 6 'metres': The metre is usually a Foot, but in the verses treated of in **243, 251, 263** it is a Pair of Feet.

173. The Feet with which we are concerned must contain at least Two Syllables and not more than Four.

174. Feet may be classified according to the length or Duration of the sum of their syllables, the shortest possible foot, which contains two moras (**35**), being taken as the Unit.

175. The following are the most important feet:—

1 Unit	⏑ ⏑	**Pyrrhic,** as pĕdĕ.
1½ Units	⏑ –	**Iambus,** as pĕdēs.
	– ⏑	**Trochee,** as ōrā.
	⏑ ⏑ ⏑	**Tribrach,** as brĕu̯ĭă.
2 Units	– –	**Spondee,** as spōnsī.
	– ⏑ ⏑	**Dactyl,** as ōmnĭă.
	⏑ ⏑ –	**Anapaest,** as pŭĕrī.
	⏑ ⏑ ⏑ ⏑	**Proceleusmatic,** as făcĭlĭă.
2½ Units	⏑ – –	**Bacchic,** as ămābā̆nt.
	– ⏑ –	**Cretic,** as ēxĕū̆nt.
3 Units	– – –	**Molossus,** as ā̆ntīquī.
	– ⏑ ⏑ –	**Choriambus,** as tĕ̄rrĭbĭlēs.
	– – ⏑ ⏑	**Iōnicus ā māiōre,** as dēdūcĕrĕ.
	⏑ ⏑ – –	**Iōnicus ā minōre,** as brĕu̯ĭŏrēs.

176. Inasmuch as two Short syllables are equal in duration to one Long, feet of the same total duration may to some extent interchange with each other in a verse.

When in this way two Short syllables replace one Long, the Long syllable is said to be Resolved. When the converse occurs, the Short syllables are said to be Contracted.

177. When Feet are combined into a Verse, it will be seen that one part of each foot is more prominent than the rest.

This part we may call the Rise of the foot, and the rest the Fall.

I take these names from Professor Sonnenschein's note on Plautus' *Mostellaria*, 1907, p. 146, in order to avoid the ambiguous terms 'arsis' and 'thesis'. Another name for the Rise is Ictus 'beat', in the sense of 'beating time'.

178. The Rise of a foot is usually marked by an accent mark. Thus mĕ́nsă, a trochee, dĕŏ́s, an iambus. The mark is doubled in the case of the verses treated of in 243 sqq., 251 sqq., 261 sqq.

179. Where a foot contains one Long syllable and one or more Short syllables, the Rise will be on the Long syllable, as in the words marked above. But if the syllables are of the same length, the Rise may be on either, as the metre may require.

Thus a Spondee may be either – –́, cantánt, in Iambic metre; or –́ –, cántant, in Dactylic metre.

180. If the Long syllable which takes the Rise be resolved, the Rise is on the First of the two short syllables.

181. The Rhythm of a verse is determined by the character of the Feet composing it and the place of the Rise in these Feet.

If the Rise occurs in the First part of the foot we get a Descending Rhythm, as in Dactylic and Trochaic Verse. If it occurs in the second part, as in Anapaestic and Iambic Verse, we get an Ascending Rhythm.

182. It is not enough for a Latin Verse to contain the requisite number of allowable feet. Otherwise each foot might end in a word, and this result would not be a metrical whole but a mere string of Feet.

The verse must be so constructed that the ear is not satisfied till the end is reached.

Here again Latin verse differs widely from English.

In the following lines from Shelley either all the feet or the greater part of them end with words:

Than all / who fell, / than one / who rose.

Ruining / along / th' illimitable / inane.

But such verses are not tolerated in Latin poetry, and if one does occur, as in the hexameter of Ennius, *Saturae* 14,

Sparsī/s hastīs / longīs / campus / splendet et horret,

this is due to ignorance or to intentional disregard of the essential character of quantitative verse.

Caesura.

183. To secure this object Caesura is employed.

Caesura 'cutting', a translation of the Greek τομή, was originally used of the Division of a Verse into two unequal parts. But inasmuch as this division coincided with a division of a Foot between two different words, the word is applied to the Division of a Foot.

184. We shall call the first kind a Main Caesura or The Caesura of a verse and mark it thus : ‖.

The second kind we shall call a Caesura simply and mark it thus : |.

(In marking Caesuras the rule of **46** must be carefully observed.)

ārma | u̯i/rūmque | ca/nō ‖ Trō/i̯ac | quī / prīmu|s a/b ōrīs

185. If in the line of Ennius quoted above we left out 'campus' and instead inserted 'i̯am mōns', putting i̯am at the beginning of the line, the feet would be the same as before ; but the effect would be quite different, as there would be Caesuras in all the first feet

i̯am | spar/sī|s has/tīs ‖ lon/gīs | mōns / splendet et horret.

186 Of Caesura there are two kinds, the one called Strong or Masculine and the other called Weak or Feminine.

In a Strong Caesura a foot is divided immediately after or immediately before a long syllable, as in :

ca/nō ‖ Trō/i̯ac,
Trō/i̯ae | quī, **184** above.

In a Weak Caesura a foot is divided between two Short syllables :

arma | u̯i/rumque | ca/nō.

The student should observe that the rhythmical effect of the two Caesuras is very different.

187. The converse of Caesura is called Diaeresis or 'separation'. In the line of Ennius already quoted the first four feet contain four diaereses in which the end of a foot coincides with the End of a Word, that is with its last vowel or consonant as the rules of Liaison determine (46 sqq.).

188. *Words.* In speaking of Words we mean of course not Words as written or printed, but Words as *Pronounced.* And in order to understand the structure of Verse, particularly in regard to Caesura and Diaerēsis, we must bear this continually in mind.

189. Some Latin Words were attached in pronunciation to the preceding ones. Thus -quĕ and quĭs (indefinite), as in sī quis, nesciŏ quis, pronounced sīquis, nesciŏquis. So -st, -s for est, es ; see 118. These are called Enclitics.

190. Other words were attached to the following ones as Prepositions immediately followed by their Cases, with which they were often written in ancient documents. Thus ăb ōrīs was usually pronounced abōrīs. These were called Proclitics.

191. On the other hand Prepositions and some other Prefixes in Compounds were occasionally treated as separable therefrom, and sometimes even placed after the word to which they properly belonged. Compare 253, 270, 283, 285, 328.

This, which is called Tmēsis or 'severing', is in strictness a retention of the original use of the preposition or prefix, which was

once an Adverb, and kept an accent of its own down to comparatively late times.

192. Verses, though wholes in themselves, do not as a rule occur singly but in Sequence.

We must therefore consider the relations which subsist between the end of one verse and the beginning of the next. We must distinguish two cases, *A* and *B*.

193. *A*. A Verse is treated as an Independent whole and thus is concluded with a slight Pause.

Then (i) the last sound of a verse will be in no way affected by the first sound of the following verse. In other words there will be No Liaison, **43**.

Thus in Vergil *A*. i. 5–7.

> multa quoqu(e) et bellō passus, dum conderet urb*em*,
> īnferretque deōs Latiō, genus unde Latīn*um*,
> *A*lbānīque patrēs atqu(e) altae moenia Rōmae,

the nasal endings *-em* and *-um* are not elided before the following vowels as they would be if they stood before them in the same verse.

194. (ii) The pause at the end of the Verse may be allowed to count as a Half Unit (**174**) and so a final Short syllable is permitted in place of a long one.

Thus in Vergil, *A*. i. 16–18:

> posthabitā coluisse Samō; hīc illius armă,
> hīc currus fuit, hōc rēgnum deă gentibus essĕ,
> sīquā fāta sinant, iam tum tenditque fouetquĕ,

ărmă, ēssĕ, -ētquĕ are allowed to count as spondees instead of trochees, the pause at the verse end making up the quantity.

This is what is meant when it is said that the last syllable of a verse is Common or is a 'Syllaba Anceps'.

195. The extent to which this pause is allowed differs considerably in the different kinds of verse.

Thus it is much more frequent in the dactylic Hexameter, where the last syllable is in the Fall, than in the Pentameter, where it is in the Rise. Compare **233.**

The converse phenomenon of a Long Syllable appearing at the end of a verse in place of a Short one is rare and anomalous. Compare **238.**

196. *B.* A verse may be put into close conjunction with the following verse, there being no appreciable pause between them. In this case the Rules of Liaison (**89** foll.) apply.

Liaison between Verses is called **Synaphea**.

197. Liaison between verses is most common when they are grouped together, that is written in Stanzas or Strophes, as Catullus lxi (**345**), whose last Stanza is:

claudit(e) ōstia, u̯irginēs.
lūsimus satis. at, bonī
coniugēs, bene u̯īu̯it(e) ĕ*t*
*m*ūner(e) adsiduō u̯alent(*em*)
*e*xercēte i̯uu̯entam.

where the syllable *et* is Closed and therefore Long before the *m* which begins the following verse, and the syllable *em* is 'elided' before the *e* of exercēte.

198. But it is also found in Verses written in Sequence as Dactylic Hexameters.

So in Verg. *A.* iv. 558 sq.:

omnia Mercuriō similis, u̯ōcemque colōremqu(*e*)
*e*t crīnēs flāu̯ōs et membra decōra i̯uu̯entā

the *que* is run on to *et* in the following verse.

199. Since in Synaphea there can be no pause between the two verses, the last syllable of the first verse must

have its *normal quantity*. Thus in the Glyconic (Catullus above) it must be Long, and so in the Dactylic Hexameter, unless we suppose that its last foot could contain only $1\frac{1}{2}$ Units instead of 2. Hence, Verg. *G.* ii. 69 :

īnseritur u̯ēr(ō) et fētū nucis arbŭtus horrída
et sterilēs platanī mālōs gessēre u̯alentēs

is not justifiable as a Synaphea.

On this place and *G.* iii. 449 see also **203**.

200. Sometimes, though rarely in Latin, the connexion between two verses is so close that a word is actually divided between them. For examples see **320**, **321**.

201. The student should observe that Synaphea is merely a tightening of the bond of connexion found between verses whenever they are composed continuously.

Verses, even if not grouped into Stanzas, are not absolutely separate and independent units. A long succession of 'End-stopped' verses, that is verses in which the end of a line is always the end of a sentence, would be intolerable. And hence in every form of verse writing sentences are carried on from one verse to another, and stops occur at various points within the verse.

CHAPTER II

THE DIFFERENT KINDS OF VERSE

A. *Verses in which all the Feet are of Equal Length.*

202. The verse most often used by Latin poets is

The Dactylic Hexameter.

As its name Hexameter implies, it consists of six feet, which must be either Dactyls or Spondees.

Its rhythm is Descending and its normal scheme is:

1 2 3 4 5 6

– ∪ ∪ / – ∪ ∪ / – ∪ ∪ / – ∪ ∪ / – ∪ ∪ / – –

– – / – – / – – / – –

203. The last foot is always a Spondee, the final syllable when short in itself being reckoned long by **194**.

Some believe that in two passages of the *Georgics* Vergil has put a dactyl in the last place: in ii. 69 (**199**) and in iii. 449:

et spūmās miscent argentī uīuaque sulpŭră
Īdaeāsque picēs et pinguēs unguine cērās.

In the *Aeneid* his endings 'precantia', 'omnia' have been scanned in the same way; see, however, **139**.

204. *Spondaic Hexameters.* If a Spondee is substituted for a dactyl in the Fifth place, as is sometimes done in imitation of the Greek, we get a Spondaic Hexameter.

In this case one at least of the first four feet is a Dactyl.

There is only one certain exception to this rule in Classical times and this in Catullus, who is fond of Spondaic endings.

quī tē lēnīrem nōbīs neu cōnārēre. cxvi. 3.

In Spondaic hexameters the Last Syllable of the Fifth foot and the First Syllable of the Sixth foot must belong to the same word.

205. *Examples of Spondaic lines.*

Phāsidŏs ad flūctūs et fīnī/s Acē/tēōs.
Catullus lxiv. 3.

ante tib(i) Ēō/ae At/lantidĕ/s abscon/dantur.
Verg. *G.* i. 221.

scēptra Palātīnī sēdemque pe/tīt Eu/andrī.
Verg. *A.* ix. 9.

saxa per et scopulōs et dēpres/sās con/u̯allīs.
Verg. *G.* iii. 276.

cum sociīs nātōque Penātibu/s et mag/nīs dīs.
Verg. *A.* iii. 12.

206. In the First Four feet of the hexameter dactyls and spondees are, generally speaking, equally legitimate. But the first foot is more commonly a Dactyl than a spondee.

The choice of feet in this part of the Verse depends on the predilections of the writer, and on the impressions which he desires to convey.

207. Dactyls are used to express Rapid motion, as of horses galloping:

quădrŭpĕdāntĕ pŭtrĕm sŏnĭtū quătĭt ūngŭlă cāmpum,
Verg. *A.* viii. 596,

or of a pigeon flying swiftly:

rādĭt ĭtĕr lĭquĭdūm cĕlĕrēs nĕquĕ cōmmŏu̯et ālās.
ib. v. 217.

Spondees are preferred when Slow or Heavy movement is suggested as in the labour of smiths at a forge:

ĭll(ī) ĭntĕr sēsē mūltā u̯ī brācchĭă tōllūnt,
ib. viii. 452,

or as in a slow progress through the dark:

ībānt ōbscūrī sōlā sŭb nōctĕ pĕr ūmbram. ib. vi. 268.

208. Metaphorically Dactyls are employed to give a light or bright effect, as in describing a gaily dressed cavalier:

pīctŭs ăcū tŭnĭcās ĕt bārbără tĕgmĭnă crūrum.
ib. xi. 777.

Spondees are employed to express Seriousness or Melancholy, as in:

āmiss(um) Anchīsēn flēbant cūnetaeque prŏfundum
pont(um) aspectābant flentēs. heu tot u̯ădă fessīs.
ib. v. 614 sq.

209. Caesura may occur in any foot of the Hexameter. But in the two last feet it is strictly limited.

As a rule, there is

(*a*) No caesura in the Fifth and Sixth feet, *or*

(*b*) only a Weak caesura in the Fifth.

We have (*a*) in the second line of the *Aeneid*:

Ītaliam fātō profugus Lā/u̯īnaque / u̯ēnit,

and (*b*) in the first:

arma u̯irumque canō Trōi̯ae quī / prīmu|s a/b ōrīs.

In the first 100 lines of the Aeneid (*a*) occurs 59 and (*b*) 38 times.

210. A Strong caesura is very rare in the Fifth and Sixth feet unless the Rise and Fall of the feet consist of separate words, as in

dum memor ipse meī, dum spīritu/s *hōs* | *regi/t* artūs.
Verg. *A.* iv. 336.

nunc tē marmoreum prō tempore fēcimu/s; *at* | *tū*.
Verg. *Buc.* vii. 35.

211. In Vergil the Fall of the Sixth foot consists occasionally of a Monosyllable preceded by a word of two or more Syllables. This is due to imitation of Ennius or of the Greeks, or a desire to produce a special effect. Examples are:

ūnus quī nōbīs cunctandō / restituis | rem,
Verg. *A.* vi. 846,

(a line taken from Ennius. Compare *A.* iii. 12 above **205**).

sĭc animīs iuuenum furor additu/s. inde, lupī | ceu
(in an imitation of Homer *Il.* xi. 72, &c.). Verg. *A.* ii. 355.

sternitur exanimisque tremēns prō/cumbit humī | bōs,
A. v. 481,

(down flops the ox).

quae uigilanda uirīs? uel cum rui/t imbriferum | uēr,
G. i. 313,

(of a sudden downpour of rain in spring).

tum uariae inlūdant pestēs: sae/p(e) exiguus | mūs.
G. i. 181.

(of a tiny mouse popping out on to the scene).

212. A Strong Caesura is sometimes used in the Fifth foot for the sake of variety or to produce a special effect.

(i) The Fifth foot ends with a word, but the Fourth does not:

immittit: sonuēr(e) undae; rapi/dum | supe/r amnem
īnfēlīx fugit in iaculō strīdente Camilla.
A. xi. 562 sq.

(ii) The Fourth foot ends with a word but the Fifth does not—giving a totally different rhythmical effect:

concidit ut quondam caua concidi/t aut | Erymanthō
A. v. 448.

rēgia, fulgentī splendent au/r(ō) atqu(e) | argentō.
Catullus lxiv. 44.

(iii) Neither the Fourth nor the Fifth foot ends with a word:

ōderit; at sociī multō gemi/tū | lacri/mīsque.
Verg. *A.* x. 505.

āeriae quercūs aut cōnife/rae | cypa/rissī.
A. iii. 680.

aut lēuīs ocreās lentō dū/cunt | ar/gentō.

A. vii. 634.

These endings are clearly due to Greek influence as they occur chiefly in Greek words or in the neighbourhood of Greek words or in obvious imitations of the Greek. Compare 73.

Endings of the Latin Hexameter.

213. The following is a conspectus of the possible endings of the Latin Hexameter; the comma (,) marks the end of a word.

REGULAR:

1.	– ∪ ∪, – –	sīdera tollit
2.	– ∪, ∪ – –	arma requīrunt
3.	– ∪, ∪, – –	nocte per umbram

OCCASIONAL:

1.	– ∪ ∪, –, –	fēcimus at tū
2.	, –, ∪ ∪, – –	hōs regit artūs
3.	, –, ∪ ∪, –, –	hōs rapit aut hōs

RARE:

1.	, – ∪ ∪ – –	imperitārunt
2.	, – – – –	abscondantur
3.	– ∪ ∪ –, –	exiguus mūs
	∪, ∪ –, –	(prō)cumbit humī bōs
4.	∪ ∪ –, ∪ ∪, – –	rapidum super amnem
	– –, ∪ ∪, – –	Dītis tamen ante
5.	, –, ∪ ∪ – –	aut Erymanthō
	, –, – – –	atqu(e) argentō
6.	∪ ∪ –, ∪ ∪ – –	(cō)nifcrae cyparissī
	– –, ∪ ∪ – –	(I)nōō Melicertae
7.	∪ ∪ –, – – –	(sēdem)que petīt Euandrī
	– –, – – –	dūcunt argentō

Caesura *in the Beginning and the Middle of the Hexameter.*

214. The First Four feet of the Hexameter contrast markedly with the Last Two.

In all the former a *Strong Caesura* is Allowable, and in the Third foot or, failing that, in the Fourth it is Obligatory.

This is the Main Caesura, **184**, or briefly The Caesura.

215. By far the greatest number of Latin hexameters have this Caesura in the Third Foot, and if it is present no other Strong Caesura is required, e. g.

Amphitryōniadēs || quā tempestāte iuuencōs.
Propertius iv. 9. 1.

216. If there is No Caesura, or merely a Weak one, in the Third foot, The Caesura is then to be sought in the Fourth; and it is usually attended by a Strong Caesura in the Second.

purpure/ōs | mori/tūra | ma/nū || dis/cindit amictūs.
Verg. *A.* xii. 602.

clāmō/rēs | simu/l horren/dō||s ad / sīdera tollit.
A. ii. 222.

cōnici/unt | par/s ingen/tī || subi/ēre ferētrō.
A. vi. 222.

multa ge/mēn|s ig/nōmini/am || plā/gāsque superbī.
G. iii. 226.

Sometimes, however, it stands alone.

līlia / uerbe/nāsque pre/mēn||s uēs/cumque papāuer.
G. iv. 131.

hirsū/tumque su/percili/um || prō/missaque barba.
Buc. viii. 34.

217. Sometimes the Main Caesura is Weak and there is no Strong Caesura in the Fourth foot.

cōnfū/sae | sonu/s urbi‖s e/t illae/tābile murmur.
A. xii. 619.

mersā/tur mis/susque ‖ se/cundō / dēfluit amnī.
G. iii. 447.

dignum / mente dŏ/mōque ‖ lĕ/gentis hŏ/nesta Nĕrōnis (a remarkable verse). Horace, *Epist.* i. 9. 4.

The student should observe that a Weak Caesura in the Third foot gives a very different effect from a Strong one in the same. Its rarity in Latin Hexameters contrasts noticeably with its frequency in Greek.

End of Word and End of Foot. Diaeresis (**187**).

218. The First and Fourth feet may end with words. But the Second and Third must not, unless these words are of the form – *or* ⏑ ⏑, as in :

inuidiast? et / nōs fā/s extera quaerere rēgna.
Verg. *A.* iv. 350.

seu dūrat măgĭ/s et uēnās adstringit hiantīs.
Verg. *G.* i. 91.

The reason for this is that Diaeresis tends to destroy the unity of the verse by breaking it up into its feet, **182**.

219. Accordingly verses like the following are rare :

nec fācundia / dēsere/t hunc nec lūcidus ōrdō.
Horace, *A. P.* 41.

sed tū / dēsine / plūra, puer; succēssimus antrō.
Verg. *Buc.* v. 19.

spargēns / ūmida / mella sopōriferumque papāuer.
A. iv. 486.

nōn mē mōribu/s illa, se/d herbī/s improba uīcit.
Propertius iii. 6. 25.

pulu̯erulentus equīs furi/t; omnēs arma requīrunt.

Verg. *A.* vii. 625.

220. From the rules which govern the use of Caesura it follows that the Accented Syllables of Latin words are for the most part found in different halves of the feet in different parts of the hexameter.

Latin words with Long Penultimate are accented on that syllable. But those with Short Penultimate on the previous syllable (Antepenultimate) if they have one; if not, on the Penultimate.

In the Fifth and in the Sixth foot the Rise is an Accented Syllable. Exceptions are very few.

In the Second and the Third foot it is regularly an Unaccented Syllable.

In the First and Fourth foot it may be Either, but is more commonly an Unaccented Syllable.

221. We may illustrate by the following lines in which the vowels of the Accented Syllables are printed in *italics* and the Rises marked as in **178**:

íntereā́ m*a*gnṓ misc*ḗ*rī m*ú*rmure p*ó*ntum
ḗm*i*ssámqu(e) h*i*cmém s*ē*nsít Nept*ū́*nus et *ī́*mīs
st*á*gna ref*ū́*sa u̯*a*dī́s, gr*a*u̯itér comm*ṓ*tus: et *á*ltō
prṓsp*i*ciḗns s*u*mmā́ pl*a*cidúm c*a*put *é*xtulit *ú*ndā.

Verg. *A.* i. 124, sqq.

222. The Dactylic Hexameter is a metre which admits of great diversity in its treatment. This varies according as it is conjoined with other metres, as the Dactylic Pentameter (**225**), or is used by itself in a continuous series, as is most common.

In a continuous series of Hexameters monotony is avoided partly by different arrangements of dactyls and

spondees, by variety in the Caesuras, and in the number and character of the Elisions; but also, and in a principal degree, by a chary use of End-stopped Verses.

If the sense or the construction is carried on from one verse into the next, the reader must go with it, and, if it stops at different places in different verses, it provides him with a variety analogous to a change of metre.

223. This variation is present in all poems in continuous Hexameters. But no writer has used it with more skill than Vergil in the *Georgics* and the *Aeneid*. As a specimen of his consummate art we may cite *Georgics* i. 328 sqq. (The stops are shown by upright lines.)

ipse Pater mediā nimbōr(um) in nocte coruscā
fulmina mōlītur dextrā: | quō maxima mōtū
terra tremit: | fūgēre fer(ae) et mortālia corda
per gentēs humilis strāu̯it pau̯or: | ille flagrantī
aut Athon[1] aut Rhodopēn aut alta Ceraunia tēlō
dēicit; | ingeminant Austr(ī) et dēnsissimus imber.

Vergil did not reach this summit all at once. The *Bucolics* are not on the same level of art as the *Georgics*. Comparing Eclogue iv with a passage of similar character in the Second *Georgic* (ii. 475–540) we find that the first contains 38 'end-stopped' lines out of 63, and the second 32 out of 66, while the first has 14 lines with a break in the middle and the second 22.

224. Special developments of the Hexameter cannot be considered here. Suffice it to note that it varies with the subject. The hexameters which Horace uses in his *Odes* and *Epodes* differ very greatly from those in the *Satires*, and those again differ, though in less degree,

[1] Athō is also read, shortened from Athō (126).

from the hexameters of the *Epistles*. Ovid, Lucan, Statius, and others use the Heroic or Epic hexameter of Vergil, but their treatment of it is by no means the same as Vergil's.

The Dactylic Pentameter.

225. The Dactylic Pentameter (called 'Pentameter' for short) is mostly used as a pendant to the Dactylic Hexameter, the two forming the Elegiac Couplet.

It is in Descending Rhythm; and its scheme is as follows:

226. The Pentameter may be regarded as a Hexameter shortened by suppressing the Falls of the Third and Sixth feet, with a Dactyl compulsory in the Fourth place as well as in the Fifth.

227. As in the prevalent form of the Hexameter (with Strong Caesura in the Third foot), the Third Rise must end a word, thus dividing the Verse into two equal Halves, as in:

nūllŭs a/d āmis/sā‖s ībĭt ă/mīcŭs ŏ/pēs.

Ovid, *Tristia* i. 9. 10.

The section must be clean, no Elision being allowed at this point.

A few exceptions to this occur in Catullus and Propertius, as:

nec dē/sister(e) ă/mā‖r(e) omnia / sī făcĭ/ās.

Catullus lxxv. 4.

But none in Tibullus or Ovid.

228. There is no rule about Caesura in the first half.

But the Second Foot must not end with a word unless this is of the form – or ⏑ ⏑, as in

tū domi/nus, tū / u̯īr, || tū mihi / frāter e/rās.
Ovid, *Her.* iii. 52.

nūlla ti/bī sĭnĕ / mē || gaudia / facta, ne/gēs.
Her. iii. 112.

Compare what is said of the Hexameter in 218.

Since a Preposition and its Case practically form one word (190) we also find instances like

sed sīc, / inter⏑nō||s ut latu/issc u̯e/lint.
Ovid, *Ars* ii. 612.

229. The Second Half of the Pentameter usually has a Weak Caesura in its Second foot or, in other words, it ends in a *Disyllable*.

This is Ovid's unvarying rule in his most finished work. But his predecessors allow words of Three, Four, and Five Syllables to end the line, and Catullus has even one of Seven.

quī maris et trīstēs || ferre potest pluu̯iās.
Tibullus i. 1. 50.

u̯ōs mala dē nostrīs || pellite līmitibus. id. ii. 1. 18.

nescit Amor prīscī||s cēder(e) imāginibus.
Propertius i. 5. 24.

auditfalsiparēn||s Amphitryōniadēs. Catullus lxviii. 112.

230. The proportion of Disyllabic endings to the rest rises steadily from Catullus to Ovid. For the statistics see my *Selections from Tibullus*, p. lii.

Later writers on the whole follow the practice of Ovid, except that a Trisyllable is often employed to give the point of an epigram.

231. Monosyllables are not allowed at the end, except (rarely) an Enclitic *est* which closely adheres to the

previous word. Compare the use of *st* in the same place (**118**).

praemia sī studiō ‖ cōnsequar ista, sat-est.
Ovid, *Tristia* v. 7. 68.

omnis an in magnōs ‖ culpa deōs scelus-est.
Pont. i. 6. 26.

Catullus has *sunt* in this place:

aut facer(e), haec ā tē ‖ dictaque factaque sunt,
Catullus lxxvi. 8,

and Martial *hīc*,

Rōma mihī: redeō ‖ sī u̯igilātur et-hīc.
Martial xii. 68. 6.

('et hīc' go closely together.)

We may see from this how barbarous is the Pentameter which Coleridge in a translation from the German of Schiller has given 'to describe and exemplify the Ovidian Elegiac couplet':

In the Hexameter rises the fountain's silvery column,
In the Pentameter aye falling in melody *back*.

232. The student should note that the Disyllabic ending of the Pentameter is the only one which corresponds to a regular ending of the Hexameter, as 'mente malā' to 'mente malārum'. The other regular ending of the Hexameter as 'pellere mortem' would, when the last Fall is suppressed, give a monosyllable (as 'pellere mors') while the Non-Disyllabic endings of the Pentameter correspond to endings that are rare or inadmissible in the Hexameter, e. g. ⏑ ⏑ ⏜ (as in pluu̯iās) to ⏑ ⏑ ⏜ – (as in pluu̯iālēs). See **213**.

233. As in the Hexameter, the last syllable of the verse may be short, the pause completing the quantity, as in:

suntque sepulcrālī ‖ lūmina mōta facĕ.
Ovid, *Her.* ii. 120.

But this is far rarer than in the Hexameter. There are only 17 cases in the first book of Tibullus in 405 penta-

meters, and in the first Three *Heroides* of Ovid only 2 in 209 pentameters.

234. Elision on the whole is less common in the Hexameter and Pentameter of the Elegiac Couplet than in the Hexameter when used alone.

It is especially rare in the last dactyl of the Pentameter, as:

hippomanes cupidae ‖ stīllat ab inguin(e) equae,
Tibullus ii. 4. 58

(the only example in this poet).

235. In the Elegiac Couplet End-stopped verses (**201**) are the rule. When the sense is not carried on to the End of the Pentameter, the pause is usually at the End of the Hexameter.

If a sentence is continued into the Beginning of the Pentameter, the last word of it is usually of the form $- \cup \cup$ or $- \cup$.

nōs Pylŏn, antīquī Nēlēĭa Nestoris arŭa,
mīsĭmŭs; incertast ‖ fāma remissa Pylō,
Ovid, *Her.* i. 63 sq.,

sēmisepulta ŭirum curŭīs feriuntur arātrīs
ŏssă; ruīnōsā‖s occulit herba domōs, ib. 55 sq.,

rarely of the form $- -$,

inde duae pariter, ŭīsū mīrābile, palmae
sūrgŭ̆nt; ex illī‖s altera mā̆ior erat.
Fasti iii. 31 sq.

236. Still more rarely is a sentence carried over from the Pentameter into the following Hexameter, as in:

Claudius ā Rhēnō trāi̯ectōs arcuit hostēs,
Belgica cui u̯astī parma relāta ducis
Virdŏmărī. genus hīc Rhēnō i̯actābat ab ipsō,
Propertius iv. 10. 39–41,

though this is allowed if the sentence continues on to the end of the next or subsequent couplets.

Other Dactylic Verses

Dactylic Tetrameters.

237. Horace uses in *Odes* i. 7 and 28 and *Epode* 12 a Dactylic Tetrameter consisting of the *Last* Four feet of a Hexameter.

Scheme:

–́ ⏑ ⏑ / –́ ⏑ ⏑ / –́ ⏑ ⏑ / –́ ⏓
–́ – / –́ – / (–́ –) /

mōbili/bus po/māria/rīu̯īs. *Odes* i. 7. 14.

The rules regarding Caesura in the Fifth foot of the Hexameter are not strictly observed. And there is one instance of a Spondaic ending (**204**), in a Greek name,

mēnsō/rem cohi/bent, Ar/chȳtā. *Odes* i. 28. 2.

238. Another Dactylic Tetrameter, consisting of the *First* Four feet of the Hexameter, is used by Seneca.

Scheme:

–́ ⏑ ⏑ / –́ ⏑ ⏑ / –́ ⏑ ⏑ / –́ ⏑ ⏑
–́ – / –́ – / –́ – /

The last foot is properly a dactyl. But Seneca sometimes admits – ⏑ ⏑– instead.

Example:

u̯īu̯ā/cēs hĕdĕ/rās rē/mŭs tĕnĕ́t,
summa te/gat u̯ī/tis car/chēsĭă. *Oedipus* 455 sq.

239. *Dactylic Trimeter* Catalectic. A Verse of Two Feet and a Half.

This is the technical name of the Second Half of the Pentameter when used separately, 'Catalectic' meaning a Verse which 'stops' short of its proper length.

It is used by Horace in *Odes* iv. 7; see also **304** sqq.

Scheme:

$$\text{–} \cup \cup / \text{–} \cup \cup / \underset{(\cup)}{\text{–}}$$

arborĭ/busque cŏ/mae. iv. 7. 2.

But the rules given for the construction of the last half of the Elegiac Pentameter are not strictly observed.

240. *Dactylic Dimeter*. A Verse of Two Feet.

This consists of the Last Two feet of a Dactylic Hexameter.

It is used to conclude the Sapphic Stanza (**315**), and is known as the Adonius.

Scheme: $\text{–} \cup \cup / \text{–} \underset{\cup}{\text{–}}$.

Examples:

nōbĭlĕ/lētum Horace, *Odes* i. 12. 36,
Făbrĭcĭ/ŭmque ib. 40,

and others in **320, 321**.

Anapaestic Verses

241. These are named from the dominant foot, the Anapaest $\cup \cup$ –.

'Anapaest' comes from *ἀνάπαιστος*, a Greek verbal adjective from *ἀναπαίειν* 'to strike up' or 'back', it being a 'reversed dactyl', or 'anti-dactyl' as it is sometimes called.

242. Anapaestic verse is in Ascending rhythm. The metrical unit or 'metre' (**172**), is a Pair of Feet or Dipody, which must end with a word.

Dactyls and Spondees are admissible as alternatives

to Anapaests. But a Dactyl is rarely placed before an Anapaest.

243. Seneca alone of the writers within our period uses these metres, in the lyrical parts of his tragedies. He uses chiefly the *Anapaestic Dimeter*, or Verse of Two Dipodies. Scheme:

$$\begin{array}{cccccccc} \cup\cup\acute{} & / & \cup\cup'' & / & \cup\cup\acute{} & / & \cup\cup'' \\ -\acute{} & / & -'' & / & -\acute{} & / & -'' \\ -\acute{}\cup & & & & -\acute{}\cup & & \end{array}$$

′ denoting the Rise in a foot, ″ the Rise in a dipody.

In the Dactylic feet the Rise is on the first short syllable (180).

Example:

ụeniént / annīs / saecúla / sērīs
quibus Ŏ/ceanŭs / ụincúla / rērŭm
laxét e/t ingēns / pateát / tellūs
Tēthўs/que noụŏs / dētégat / orbĕs
nec sít / terrī/s ultíma / Thūlē. *Medea* 375 sqq.

244. Seneca diversifies this by using the Anapaestic Monometer. Scheme:

$$\begin{array}{cccc} \cup\cup\acute{} & / & \cup\cup'' \\ -\acute{} & / & -'' \\ -\acute{}\cup & & \end{array}$$

intima / crēber / ụiscera / quassat
gĕmĭtús / strīdēns.
iamqu(e) am/plexū / frīgida / pressō
saxá fă/tīgĕnt. *Oedipus* 194 sqq.

245. In Anapaestic Verse there is usually No metrical pause between the End of one line and the Beginning of the next, *Synaphea* (196), unless there is a break in

the system. But Seneca, once or twice, *apparently* disregards this rule, allowing Hiatus or a Short final syllable.

mittit lūctūs sīgna futūrī
mēns ante suī praesāga malī:
īnstat nautīs fera tempestās. *Thyestes* 961 sqq.

et ŭaga pontī mōbilis undă (compare **107**)
tūqu(e) ant(e) omnīs quī per terrās.
Hercules Furens 1060 sq.

246. Seneca does not use the Catalectic Dimeter, or 'Paroemiac' as it is called, which is common in Greek Tragedy, where it is used to wind up a series of complete Dimeters. It is a Dimeter with the last syllable suppressed so that it resembles the conclusion of a Hexameter, as in:

liquidō spargēmus odōre,

the concluding verse of a poem by the Christian writer Prudentius, *Cathemerinon* x. 172.

B. *Verses in which the feet are Not of Equal length.*

First Class. Iambic Verses

247. Iambic Verses are in Ascending Rhythm, whereas Trochaic Verses (**261**) are in Descending Rhythm.

Some would scan Iambic Verses as Trochaic. They assume that the beginning of the First foot is 'outside the metre' (calling it an Anacrusis, or 'upward beat' as used in modern music), and that the last foot stops short, so that the verse is 'Catalectic'. In practice this makes very little difference, and it is best to adhere to the ancient view clearly expressed by Quintilian that iambi 'rise up in every foot and press and swell from shorts to longs', 'iambī . . . omnibus pedibus īnsūrgunt et ā breuibus in longās nītuntur et crēscunt' (ix. 4. 136).

248. Iambic lines were written in Rome in two forms which must be carefully distinguished, Iambic Trimeters and Sēnāriī.

In the *Iambic Trimeter*, in which Greek models were

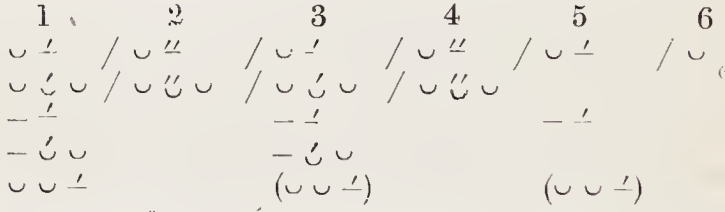
closely followed, the Metrical Unit was a Pair of Feet (Dipody); so the verse contained Three 'metres' (172).

In the *Sēnārius*, the 'Sixfoot' as we might call it, the metrical unit was the Foot.

249. As a consequence, Heavy feet, that is spondees and their metrical equivalents, dactyls and anapaests, were allowed in the Trimeter only in the first foot of each Pair. But in the Sēnārius Heavy feet were admitted to every place but the last, which in both metres had to be an Iambus.

250. The Sēnārius is the form employed by the early tragic and comic dramatists, and by the fable-writer Phaedrus. Its discussion does not fall within our scope.

251. The Scheme for the Trimeter in Horace, is:



ūnxĕ́/re mā̆/trē‖s Ī̆/lí(ae) ā̆d/dictúm / ferī̆s
ālĭ́tĭ/bus ā̆t/quĕ ‖ cā̆nĭ/bŭs hŏ̄mĭ/cīd(am) Héc/torĕ́m.
Epodes xvii. 11.

The structure of the Verse in Pairs of Feet is shown by the doubled mark on the Rises in the even feet.

252. Apart from Proper names, the Spondee and its equivalents are confined to the first foot in each Pair.

Except in Pure Iambics (see below) the Fifth foot is usually a Spondee and (unlike the practice of Greek tragic poets) this is often divided between two words.

253. As in the Dactylic Hexameter, a Strong Caesura is obligatory in either the Third or the Fourth foot.

In the only verses where this rule is neglected, the first half of the Third foot is a Preposition or other Prefix which is half detached from the rest of its word.

paren/tibus/qu(e) *ab*ō/minātus Hannibal.

Horace, *Epod.* xvi. 8.

ut adsidēns *in*plū/mibus pullīs au̯is.

Epod. i. 19.

254. Weak caesuras are not allowed. This settles the quantity of *ames* 'a net pole', Horace, *Epode* ii. 33 'aut ămite lēu̯ī rāra tendit rētia'. For if the *a* were long, the second foot would have to be mĭtĕ lĕ.

255. The Iambic Trimeter is used by Seneca in his tragedies; but his treatment of it is somewhat freer than Horace's.

256. The *Pure Iambic* Trimeter admits the Iambus only. It is used by itself in Catullus as in iv, and by Horace in conjunction with other metres.

Terence has a Pure Iambic in the well known line:

ăman/ti(um) ī/r(ae) ămō/rĭs in/tĕgrā/tiōst.

Andria 555.

257. A peculiar variant of the Iambic Metre is the *Choliambic* or 'lame Iambic', so named from the Greek χωλός. Usually called the *Scazon* or 'Limper'.

In it the order of the Two Last feet in the Iambic, usually a spondee and an iambus, is Inverted; and the Rise in the Last foot is placed on its first syllable, which produces a dragging effect. Thus ⏑ $\overset{5}{\underline{\prime}}$ / $\overset{6}{\underline{\prime\prime}}$ –, căbál/lĭ̋nō.

In other respects it differs little from the ordinary Iambic Trimeter; but it has fewer 'Resolved' feet.

258. It is used by Catullus and Martial and by the satirist Persius in the Prologue to his *Satires*.

Examples:

Mĭser / Cătul/lĕ, dē/sĭnā/s ĭnĕp/tīre
et quod uidēs perīsse per/dĭtŭm / dūcās.

Catullus viii. 1, 2.

Nec fonte labra prōlŭī / căbăl/līnō
nec in bĭcĭpĭtī somniās/sĕ Păr/nāsō.

Persius, *Prol.* 1, 2.

Shorter Iambic Verses.

259. *Iambic Trimeter Catalectic.* The normal scheme is:

⏑ –́ / ⏑ ″ / ⏑ –́ / –̋ / ⏑ –́ / ⏓
– –́   – –́

trăhunt/que sĭc/cās mā/chĭnae / carī/nās.

Hor. *Odes* i. 4. 2.

It is used only in conjunction with other metres. See **301, 302.**

260. *Iambic Dimeter of Four Feet.*

This is used by Horace only in combination with other metres:—

(*a*) With the Iambic Trimeter.

(*b*) With the Dactylic Hexameter.

Scheme:

⏑ –́ / ⏑ –̋ / ⏑ –́ / ⏑ –̋
– –́ / ⏑ ⏑̋ ⏑ / – –́ / ⏑

No caesura is obligatory.

Examples: (*a*)

Lupīs et agnīs quanta sortīt(ō) obtigit,
tēcúm / mĭhĭ̋ / discór/dĭắst.

Horace, *Epodes* iv. 2.

(*b*) mollis inertia cūr tantam diffūderit īmīs
oblī/u̯iō/nem sēn/sībus. Horace, *Epodes* xiv. 2.

Trochaic Verses

261. This kind of Verse, rare in Classical Latin poetry, is in Descending Rhythm.

262. *Trochaic Tetrameter Catalectic.* Seven and a Half feet.

This metre is used in three passages in the tragedies of Seneca: *Medea* 743 sqq. *Oedipus* 227 sqq., *Phaedra* 1210 sqq.

263. Its usual form is:

1 2 3 4 5 6 7
– ⏑ / ⏓ – / – ⏑ / ⏓ – / – ⏑ / ⏓ – / ⏓ ⏑

amplī/us sors / nūllă / restat; / rēgnă / mē nō/rmnt trĭ/a,

showing Trochees in the Odd and Spondees in the Even places; but Trochees are found also in the Even places.

The 'resolved' equivalents of the trochee and of the spondee occur occasionally.

snppli/cīs*, ănĭ/mae, re/missīs / curri/t(e) ad thălă/mōs mĕ/ōs (* for snppliciīs, **153.**). *Medea* 743.

grău̯ĭŏ/r ūnī / poena / sĕdĕāt / coniu̯/gĭs sŏcĕ/rō me/ī. *Medea* 749.

gĕmĭnă / Parnā/sī nĭ/u̯āli/s arx trŭ/cem frĕmĭ/tūm dĕ/dit. *Oedipus* 232.

The Fourth foot almost always ends with a word.

264. An Iambic metre with Ascending Rhythm may be converted into a Trochaic with Descending Rhythm, and conversely a Trochaic metre into an Iambic, by prefixing an odd number of syllables, diaereses in the Trochaic corresponding to caesuras in the Iambic (compare **247**). And some have derived this metre from the Iambic Trimeter with a Cretic prefixed.

265. This metre, though little used in literature, was a favourite with the common people and the soldiers. Several of these popular verses have been preserved. e. g. that on the severe discipline of the emperor Galba:

disce, mīles, mīlitāre: Galbast, nōn Gaetūlicus,
Suetonius, *Galba* 6

(where there is a spondee in an Odd foot).

The *Peruigilium Veneris*, a famous late-Latin poem, is written in this metre.

266. *Trochaic Dimeter Catalectic.* Three and a Half Feet.

Pure. This is used by Horace in *Odes* ii. 18, in conjunction with the Iambic Trimeter Catalectic **239**.

We put it here for convenience, though *it admits Trochees only.*

Scheme:

–́ ⏑ / –́́ ⏑ / –́ ⏑ / –́́ ⏑̄

Nōn ĕ/bur nĕ/qu(e) aurĕ/um. 1.

Alcaic Verses

267. The *Alcaic Enneasyllabic* or *Verse of* Nine *Syllables.*

This is the Third Line of the Alcaic Stanza.

It is a Trochaic Dimeter with spondees in the Even places with a Long or Short Syllable prefixed (Anacrusis, **247**).

Scheme:

(⏑̄) / –́ ⏑ / –́́ – / –́ ⏑ / –́́ ⏑̄

dē/fendĭ/t aestā/tem că/pellīs. Horace, *Odes* i. 17. 3.
stĕ/tērĕ / causae / cūr pĕ/rīrent. id. i. 16. 19.

It has also been treated as an Iambic Verse of Four feet and an extra syllable. Compare **247** above.

268. The *Alcaic Decasyllabic* or *Verse of* Ten *Syllables.*

This is the Fourth Line of the Alcaic Stanza.

It consists of two Dactyls followed by two Trochees, or a Trochee and a Spondee. Compare **313**.

Scheme:

–́ ⏑ ⏑ / –́ ⏑ ⏑ / –́ ⏑ / –́ ⏓

flūmina / cōnstite/rint a/cūtō.

Horace, *Odes* i. 9. 4.

269. The *Alcaic Hendecasyllabic* or *Verse of* Eleven *Syllables, called* 'Alcaic' *for short.*

The First and Second Lines of the Alcaic Stanza.

It consists of a Trochaic Monometer (Trochee, Spondee) preceded by an Anacrusis and followed by a Break; and then by a Dactyl, a Trochee, and a Long Syllable, which make up the end of a Glyconic Verse (**278**).

Scheme:

⏒ / –́ ⏑ / –́́ – ‖ –́ ⏑ ⏑ / –́ ⏑ / (⏑́)

u̯ĭ/dēs ŭ/t altā ‖ stĕ̄t nĭu̯ĕ / cā̆ndĭ/dum
Sō/racte,/ nec i̯am ‖ sŭ̄stĭnĕ/ā̆nt ŏ/nus.

Horace, *Odes* i. 9. 1, 2.

270. The Break is regularly at the end of a word. Compare the Asclepiad, **283**.

Horace has two exceptions:

mentemque lymphā-tam Marc/ōticō, *Odes* i. 37. 14,

and

spectandus in cer-tāmĭne / Mārtiō, iv. 14. 17,

and three instances in which the Break is occupied by a Prefix, as:

hostīl(e) arātr(um) ex-ercitus / īnsolēns.

i. 16. 21; i. 37. 5; ii. 17. 21. Compare **191**.

Sapphic Verses

271. 1. The *Sapphic Hendecasyllabic* or *Verse of* Eleven *Syllables. Called* 'Sapphic' *for short.*

Its scheme is:

´ ◡ / ´ – / ´ ◡ ◡ / ´ ◡ / ´ ◡̄
/ (´ ◡) /

Used by Catullus, Horace, and Statius in the Sapphic Stanza, for which see **315**, and by Seneca singly in sequence, e.g. in *Phaedra* 279 sqq.

dīu̯a / nōn mī/tī gĕnĕ/rāta / pontō
quam u̯ŏ/cat mā/trem gĕmĭ/nus Cŭ/pīdō.

272. 2. The *Lesser Sapphic.*

This consists of the Last three feet of the Sapphic Hendecasyllabic. And its scheme is:

´ ◡ ◡ / ´ ◡ / ´ –

Lȳdia, / dīc pe/r omnīs. Horace, *Odes* i. 8. 1.

273. 3. The *Greater Sapphic.*

This is the Sapphic Hendecasyllabic enlarged by the repetition of its Third or Middle foot (the dactyl) together with the following Rise (´ ◡ ◡ ´).

There is a Break before this repetition which must begin with a word. Also a Strong Caesura in the Third foot. Compare **316**.

Its scheme is:

´ ◡ / ´ – / ´ ◡ ◡ / ´ || ´ ◡ ◡ / ´ ◡ / ´ –
ōde/rit cam/pum | pati/ēns || pulu̯eri/s atque / sōlis
ib. 4.

274. The *Phalaecian Hendecasyllabic.*

So named from the reputed inventor Phalaecus, a

Greek poet of uncertain date. The Latin name is *hendecasyllabī* or simply *syllabae*.

Its usual scheme, and the only one found in Pliny, Martial, Statius, and later writers, is:

– / – ∪ ∪ / – ∪ / – ∪ / – ⏑

Quoi dō/nō lĕpi/dum nŏ/vum lĭ/bellum. Catullus i. 1.
Stellae/dēlĭci/um me/ī cŏ/lumba. Martial i. 7. 1.

275. Catullus, however, has sometimes a Trochee in the first foot as:

ārĭ/dā modo pūmĭc(e) expŏlītum. i. 2.

and even an iambus:

mĕās / ess(e) aliquid pŭtāre nūgās. i. 4.

This liberty was repugnant to the later writers, and Pliny in the Preface to his *Natural History* 'softens' the verse to 'nūgās ess(e) aliquid meās putāre'.

276. There is no rule about Caesura, and we not infrequently find verses where it is completely absent, as:

tēcum / Lesbia / nostra / comparātur? Catullus xliii. 7.

But we do not find verses in which every foot is a separate word (**182**). For in Statius, *Siluae* i. 6. 87,

dēnsās flammeus orbis inter umbrās,

the preposition *inter* and its case go closely together. Compare **190**.

277. A *pseudo-Phalaecian Hendecasyllabic* is used by Catullus in alternation with the above. It is formed by the contraction of the two short syllables of the Dactyl into one long syllable. Hence its scheme is:

– – / – – / – ∪ / – ∪ / – ⏑

ōrā/mĭīs sī / fortĕ / nōn mŏ/lestumst. Catullus lv. 1.

Asclepiad Verses

278. 1. The *Glyconic* Verse.

Scheme:

´– ⏑ / ´– ⏑ ⏑ / ´– ⏑ / ´–
´– –

mŏntĭ/um dŏmi/n(a) ŭt fŏ/rēs
silu̯ā/rumque u̯ĭ/renti/um. Catullus xxxiv. 9, 10.

This verse is employed by both Catullus and Horace in couplets and stanzas. But while in Catullus the First foot is usually a Trochee, in Horace it is so only once, and this in the First Book of his *Odes*, i. 15. 36.

īgnĭ/s Īliacās domōs.

It may be observed that this is the concluding verse of a poem with distinctly Homeric colouring, and that in the verse of the *Iliad* the name Ἴλιος is very frequently treated as if it began with a consonant. *Classical Quarterly*, vol. xvi, 1922, p. 33.

The last syllable of the Glyconic must be Long. Horace only once ends it with a Short vowel, *a* in 'Lĭcenti*a*', *Odes* i. 19. 3.

279. 2. The *Pherecratean* Verse.

So named from its inventor Pherecrates, an Old Athenian comic poet. Used by Catullus and Horace in stanzas.

It is the Glyconic, less the last syllable and with a Final Spondee.

Its scheme is:

´– ⏑ / ´– ⏑ ⏑ / ´– –
´– –

As in the Glyconic, the First foot is almost always a Trochee in Catullus, and in Horace always a Spondee.

amnĭ/umque sŏ/nantum. Catullus xxxiv. 12.
grātō / Pyrrha su/b antrō. Horace, *Odes* i. 5. 3.

280. Catullus in the first stanza of his Hymn to Diāna

(xxxiv) allows an iambus in the word pŭĕllae to begin a Glyconic and a Pherecratean. See **342**.

In one place he contracts the two short syllables of the Dactyl into one Long:

nūtri/unt ū/mōre. lxi. 25.

But the reading has been disputed.

281. 3. *The Lesser Asclepiad Verse.* Used in Latin first by Horace, both in sequence and in stanzas.

It appears to have been developed from the Glyconic by doubling the four syllables, – ∪ ∪ –, that follow the first foot. So from the Glyconic

ō ĕt / dūlce decŭs meum

we get an Asclepiad thus:

ō ĕt dūlcĕ dĕcŭs dūlcĕ dĕcŭs meum.

282. Its scheme is:

– – / – ∪ ∪ / – ‖ – ∪ ∪ / – ∪ / (∪),

ō ĕt/praesidi(um) et ‖ dulce dĕ/cŭs mĕ/um.

Horace, *Odes* i. 1. 2.

As in other metres of this class, Horace always makes the first foot a Spondee, though his Greek models allow a Trochee or an Iambus.

283. There is usually a Break after the Third Rise which regularly ends a word; and Elision is rare at this point.

Of the two exceptions,

cum flāgrantia dē-torquet ad ōscula, ii. 12. 25,

is excused by the fact that the dē is a Prefix which is half detached from its verb, and

nōn incendia Kār-thāginis impiae, iv. 8. 17,

by the fact that only thus could the Proper Name come into the metre.

284. The *Greater Asclepiad.* (Choriambic).

Used by Catullus, in one poem, and by Horace. It has been developed from no. 3 in the same way as 3 was developed from 1.

Its scheme in Horace is:

–́ – / –́ ⏑ ⏑ / –́ ‖ –́ ⏑ ⏑ / –́ ‖ –́ ⏑ ⏑ / –́ ⏑ / –́ ⏑,

Tū nē / quaesie/ris, ‖ scīre nefās, ‖ quem mihi, / quem ti/bī. *Odes* i. 11. 1.

285. There are thus two Breaks in it, each of which must come at the End of a word.

Horace has one exception, in a word compounded with a Preposition (**191**). Compare **283**.

arcānīque Fidēs prōdiga, per-lūcidior u̯itrō. i. 18. 16.

Catullus does not observe this rule:

nec fact(a) impia *fal/lāc*(um) hominum ‖ caelicolīs placent. xxx. 4.

sī t(ū) oblītŭs ĕs, at ‖ dī meminē/*runt* meminit Fidēs. ib. 11.

286. The feet used in the metres which we have been considering are the Iambus, the Trochee, the Dactyl, the Spondee, and the Anapaest—the feet of 1½ or of 2 Units But in one Ode Horace has a foot of 3 Units, the *Iōnicus ā Minōre,* ⏑ ⏑ – –. See below, **347**.

Composite Verses

287. It is not always easy to say whether a Verse is 'Composite', that is, a conjunction of two verses, or not.

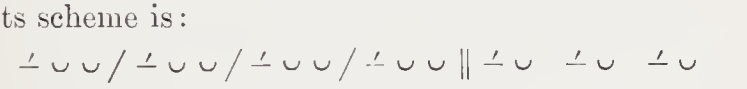
But the *Greater Archilochian,* so named from its in-

ventor the Greek poet Archilochus, which is the metre of Horace, *Odes* i. 4, may be fairly called Composite.

288. It consists of a Dactylic Tetrameter, the first four feet of a Dactylic Hexameter, followed by three Trochees.

The Fourth foot, invariably a Dactyl, must always end, and the Fifth foot must begin, with a word.

Its scheme is:



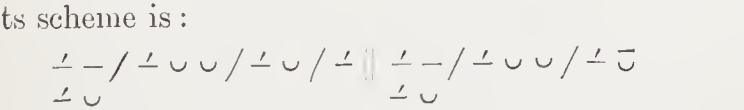
Solu̯itu/r ācris hi/emps grā/tā u̯icĕ ‖ u̯ēri/s et Fa/u̯ōnī.

289. The *Priapean Verse.*

This metre, so called from its use in pieces in honour of Priāpus, the god of gardens, and employed by Catullus in his seventeenth poem, is simply a conjunction of the Glyconic and the Pherecratean.

It is treated as Composite because of the very close connexion between its two components.

Its scheme is:



u̯ērum / tōtĭu/s ut la/cūs ‖ pūti/daeque pa/lūdis
lĭu̯idissima maximē‖qu(e) est prŏfunda u̯ŏrāgō.
lines 10, 11.

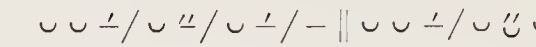
290. *Elegiambic* and *Iambelegiac Verses* are usually printed as Composite Verses. But their Components are really separate. See **304–306.**

291. The *Galliambic.*

As the name indicates, an irregular iambic measure used by the 'Galli', or fanatical priests of Cybele, which has been the subject of much speculation and controversy.

As used in Catullus lxiii in the only complete poem

which has come down to us, it consists of two parts, the second a syllable shorter than the first, the prevalent variations of which may be deduced from the following form:



Sŭpĕr ā̆l/tă u͡ĕc/tŭs At/tĭs ‖ cĕlĕrī/ rătĕ mă/rĭa, 1,

by Contraction of Two Short Syllables into one long or Resolution of a Long Syllable into two shorts.

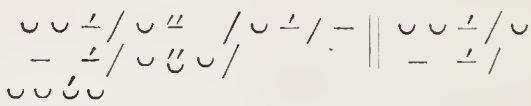
The extreme limit of Contraction is seen in l. 73:

i͡am i͡am / dŏlet / quod ē/gī, ‖ i͡am i͡am/quĕ pae/nĭtet,

and of Resolution in l. 63:

ĕgŏ mŭlĭ/ĕr ĕg(o) ădŭ/lē/scēn‖s ĕg(o) ĕphē/bŭs ĕgŏ/ pŭĕr.

The complete scheme, covering all lines except 54 (in the manuscripts) and 18 (in Lachmann's text), both with uncertain reading, is:



There are no rules about Caesura.

CHAPTER III

COMBINATIONS OF VERSES

292. Many forms of Verse treated of in the foregoing sections occur solely or chiefly in company with other Verse forms.

If the Combination or Stanza in which they occur

contains two different Verse forms, we call it Biform. If three, Triform.

293. We also classify the combinations according to the number of verses which each contains. Thus:

A. Two	verses	in a combination:	Couplet.
B. Three	„	„	Triplet.
C. Four	„	„	Quartet *or* Quatrain.
D. Five	„	„	Quintet.

294. In considering these combinations we must take into account the Closeness of the Connexion between the separate verses in a combination, in other words, whether there is Liaison or Synaphea between the verses.

295. There are three Signs of Synaphea, of which the two first are the clearest.

1. A word may be divided between two verses, part of it Ending one verse and the rest Beginning the next verse. For examples see **320, 321.**

2. A Vowel standing at the End of one verse may be Elided before a vowel at the Beginning of the next verse. For an example see **197.**

3. The last syllable may be as strictly confined to a single quantity as if it occurred in the middle of a verse. In other words no 'Syllaba anceps' (**194**) is allowed.

A. Couplets

These include:

296. 1. Dactylic Hexameter } or Elegiac Couplet, see
2. Dactylic Pentameter } **225.**

297. 1. Dactylic Hexameter.
2. Dactylic Trimeter Catalectic, **239.**

That is, an Elegiac Couplet, *less* the first half of the Pentameter. Used by Horace in *Odes* iv. 7 :

Diffūgēre niu̯ēs, redeunt i̯am grāmina campīs
arboribusque comae.

298. 1. Dactylic Hexameter.
2. Dactylic Tetrameter (**237**).

That is, two Dactylic Hexameters, *less* the two First feet of the second. Used by Horace in *Odes* i. 7 :

Laudābunt aliī clāram Rhŏdŏn aut Mytilēnēn
aut Epheson bimarisu̯e Corinthī.

299. 1. Dactylic Hexameter.
2. Iambic Trimeter. (Pure, **256**.)

Used by Horace in *Epodes* 16 :

Altera i̯am teritur bellīs cīu̯īlibus aetās,
suīs et ipsă Rōmă u̯īrĭbus rŭit.

300. 1. Dactylic Hexameter.
2. Iambic Dimeter (**260**).

Example in **260** (*b*).

300*. 1. Iambic Trimeter.
2. Iambic Dimeter.

Example in **260** (*a*).

301. 1. Greater Archilochian (**287**).
2. Iambic Trimeter Catalectic (**259**).

Used by Horace in *Odes* i. 4.

1. nunc et in umbrōsīs Faunō decet immolāre lūcīs.
2. seu poscat agnā sīu̯e mālit haedō.

The first foot of 2 is *only once* an *iambus*, the Scheme being :

$$\underset{(\smile\ \overline{\smile})}{\overline{\smile}\ \overline{\smile}} \;/\; \smile\ \overline{\smile} \;/\; \overline{\smile}\ \overline{\smile} \;/\; \smile\ \overline{\smile} \;/\; \smile\ \overline{\smile} \;/\; \overline{\smile}$$

302. 1. Trochaic Dimeter Catalectic (266).

2. Iambic Trimeter Catalectic (259).

The Couplet of Horace, *Odes* ii. 18.

Here the Scheme is:

1. ⏑ – / ⏑ – / – ⏑ / ⏑
2. – ⏑ / – ⏑ / – ⏑ / – ⏑ / – ⏑ / –
   (– –) / (– – –) / – – /

1. trūditur diēs diē
2. nŏn̆aeque pergunt interīre lūnae.

Here the First foot of 2 is *nearly always* an *iambus*. In l. 34 the Spondee occurs with another rarity, a resolved second foot:

rēgŭm/que pŭĕ/rīs, nec satellĕs Orcī.

303. In *Odes* i. 8 we have the Couplet:

1. Lesser *Sapphic* (272).
2. Greater *Sapphic* (273).

1. Lȳdĭă dīc per omnēs
2. tē deōs ōrō Sybarin cūr properēs amandō.

For the Asclepiad couplet see 332.

B. Triplets or Broken Couplets

304. Horace in the *Epodes* uses two combinations, which, owing to the peculiar conformation of their second members, may be referred either to Triplets or Couplets.

In them the Second Member is a Conjunction of parts of an Elegiac Pentameter and of an Iambic Trimeter, and it is called an Elegiambic or an Iambelegiac, according to the part which comes first.

305. (*a*) The Metre of *Epode* xi is an Iambic Trimeter, followed by an Elegiambic.

Scheme:

1. ⏑ –́ / ⏑ –̋ / ⏑ –́ / ⏑ –̋ / ⏑ –́ / ⏑ –̋̆
   – –   – –   – –
   ⏑ ⏑ ⏑   ⏑ ⏑ –

2. –́ ⏑ ⏑ / –́ ⏑ ⏑ / –́̆

3. ⏑ –́ / ⏑ –̋ / – –́ / ⏑ –̋̆
   – –   (⏑ –)

1. hic tertius December, ex quō dēstitī
2. Īnachiā furerĕ,
3. silu̯īs honōrem dēcutit.

As this combination may be obtained from two Iambic Trimeters by putting the Second Half of an Elegiac Pentameter in place of the Second Trimeter, it may be regarded as a Couplet of a kind.

But since 'Īnachiā furere' and 'silu̯īs honōrem dēcutit' can be separate verses (**239**, **260**), and since there is no liaison between them, it seems better to call the combination a Triplet.

306. (*b*) The metre of *Epode* xiii is a Dactylic Hexameter followed by an Iambelegiac.

Scheme:

1. –́ ⏑ ⏑ / –́ ⏑ ⏑ / –́ ⏑ ⏑ / –́ ⏑ ⏑ / –́ ⏑ ⏑ / –́ ⏑̄
   – – / – – / – – / – – / (– –) /

2. ⏑ –́ / ⏑ –̋ / ⏑ –́ / ⏑ –̋̆
   – –   – –

3. –́ ⏑ ⏑ / –́ ⏑ ⏑ / –́̆

1. Horrida tempestās caelum contraxit et imbrēs
2. niu̯ēsque dēdūcunt I̯ŏu̯em;
3. nunc mare, nunc sĭlŭae.

This combination may be obtained from an Elegiac Couplet by putting an Iambic Dimeter in place of the first Half of the Pentameter.

But it is better to regard it (like (*a*)) as a Triplet, with second and third verses separate and distinct.

C. Quartets

The Odes of Horace.

307. Most of the *Odes* of Horace (unlike the *Epodes*) are written in stanzas of Four lines, that is, Quartets or Quatrains. And it has been contended that all the pieces in the four books should be so arranged.

Ode iv. 8, with thirty-four lines, cannot be so divided, and accordingly it has been altered to suit the theory or pronounced to be spurious.

The whole matter is discussed in the *Classical Review*, vol. xxxii (1918), pp. 23–8; compare *Classical Quarterly*, vol. xvi (1922), p. 34.

308. Both in metre and language the *Odes* are highly elaborated works, and to appreciate them properly we must study the principles which the poet followed in their composition.

309. i. It was a constant aim of Horace to give unity to a stanza by Repeating in part some metrical form or phrase which he had used at its beginning, thus recalling and developing its leading motive as given in the Initial Verse.

310. ii. Furthermore he aimed at obtaining a Balance between the First and Second Halves of his Leading Verses, and this he secured by means of a bisection in the Middle of the line.

311. iii. Thirdly, he built up the Longer Verses from Shorter Verses, or Portions of verses.

312. Applying these considerations to the *Sapphic* Stanza (which is a Biform Quartet, **315**), we see that the Leading Verse consists of two Pairs of – ∪ – – (trochee,

spondee), separated by a dactyl (– ∪ ∪), which is divided equally between the two halves of the verse by a Strong Caesura. This explains why Horace avoids a Weak Caesura except as a variation.

The Concluding Verse of the stanza, the Adonius, with its dactyl and trochee (or spondee) picks up the elements of the Leading Verse.

313. In the Triform *Alcaic* Stanza the Leading Verse has *two* constituents; and it is accordingly given *twice*. The first (**269**) is – ∪ – –, as in the Sapphic, with a prefixed syllable (Anacrusis). The second is the close of a Glyconic – ∪ ∪ / – ∪ / –, and the two halves, which are of nearly equal length, are divided by a Break. The first half is picked up in the Third line (**267**) in which the Prefixed Syllable is followed by – ∪ – – twice repeated. The second half is taken up in the Fourth (**268**), both the dactyl and the trochee being doubled, but the last syllable dropped. Thus: – ∪ ∪ / – ∪ ∪ / – ∪ / – ⏑.

314. Similarly in the Triform *Asclepiad* Stanza the Leading Verse is for the same reason given *twice*. Its first half consists of the first two and a half feet of a Glyconic (or Pherecratean). Its second is, as in the Alcaic stanza, the close of a Glyconic, and the two halves are, as there, divided by a Break. The first half is picked up in the Third line and, by adding a long syllable, filled out to a Pherecratean. And the second half is expanded in the Fourth line to a complete Glyconic.

The Sapphic Stanza

315. This is used by Catullus in two poems, one a translation from Sappho; by Horace in twenty-five; and by Statius in one, *Siluae* iv. 7.

It is composed of three Sapphic Hendecasyllabics (271) followed by a Dactylic Dimeter (240).

Its structure in Horace has already been explained (312), and its scheme in his *Odes* is :

1. 2. 3. – ⏑ / – – / – ‖ ⏑ ⏑ / – ⏑ / – –
(– ⏑ ‖ ⏑) (⏑)

4. – ⏑ ⏑ / – ⏑

For Examples see 320.

316. There is *Caesura* in the Third foot, in Horace most frequently, and in his imitator Statius always, a Strong one.

Where the Caesura is Weak, it is in most cases followed by a Strong Caesura in the Fourth foot.

The first three books of the *Odes* contain only seven examples of the weak caesura, three in the one Ode, i. 10 (1, 6, 18), 12. 1, 25. 11, 30. 1 ; one in ii (6. 11) ; and perhaps none in iii. In the Fourth Book and the *Carmen Saeculare* Horace relaxed his rule, and admitted a variation which the Greeks had always used freely and which Catullus never troubled to avoid.

317. The Sapphic Stanza is in Synaphea, liaison being particularly close between the Third and Fourth Verses. Hiatus between verses of the same stanza is absent in Catullus and Statius and is rare in Horace. Elision at the end of lines is occasionally found ; and words are sometimes divided between them.

318. There is usually a full stop, or at any rate a pause, at the end of a Sapphic Stanza. Only rarely, as in Horace i. 2. 47 sqq. and Catullus li. 3–5, is a sentence carried over into the next stanza.

319. *Catullus* (321) stands much nearer to the Greek writers of Sapphics. He does not observe the restrictions

of Horace as regards Caesura, and he allows Trochees in both the Second and Fourth places.

Examples of Sapphic Stanzas.

320. Horace.

Ō Vĕ/nus, rē/gīnă Cnĭ/dī Pă/phīque,
sperně / dīlēc/tam Cўprŏ/n et u̯ŏ/cantis
tūre tē multō Glycerae decōram
trānsfer i/n aedem.

Odes i. 30. 1–4.

ōtium bellō furiōsa Thrācē,
ōtium Mēdī pharetrā decōrī,
Grosphe, nōn gemmīs neque purpu/rā u̯ē-
nāle nec aurō.

ii. 16. 5–8.

tē gregēs centum Siculaeque circum
mūgiunt u̯accae, tibi tollit / hinnī/t(*um*)
*a*pta quadrīgīs equa, tē bis Āfrō
mūrice tīnctae
u̯estiunt lānae : mihi parua rūr(a) et
spīritum Graiae tenuem Camēnae
Parca nōn mendāx dedit et malignum
spernere u̯olgus.

ib. 33–40.

conci/nēs mā/i̯ōrĕ pŏ/ēta / plēctrō
Caesarem, quan/dōquĕ tră/het ferōcis
per Sacrum clīu̯om meritā decōrus
fronde Sygambrōs.

iv. 2. 33–6.

321. Catullus.

sīu̯(e) i/n Hyrcā/nōs Ară/basue / mollēs
seu Să/cās să/gitti-fe/rōsque / Parthōs

sīue quae septem-geminus colōrat
aequora Nīlus,
sīue trāns altās gradiētur Alpēs
Caesaris uīsēns monimenta magnī,
Gallicum Rhē/n(um) horribilem se/qu(ī) ultī-
mōsque Britannōs. xi. 5–12.

322. *The Reading of the Latin Sapphic.*

Owing to the distorting effect of English Accent, Sapphic lines with the Strong, or, as we may call it, the Horatian or 'Roman' Caesura, are habitually misrepresented when read aloud or recited; and this misrepresentation is embodied in a well-known musical setting of Horace, *Odes* i. 22 'Integer uītae scelerisque pūrus.'

Thus *Odes* i. 2. 1 is read:

iám satis térrīs níuis atque dírae,

a strong stress accent being put on the Latin words in the middle of the verse, instead of

iám satís terrís niuis átque dírae.

The verse is thus turned from one with five beats into one with four.

The metre is consequently thrown out of joint. For verses with the Weak or 'Greek' Caesura, as:

cóncinés māiórc poéta plectrō

cannot so be read.

323. How different is the effect may be seen by comparing the imitations of the Greek Sapphic by Tennyson and Swinburne:

Fáded év(e)ry víolet, áll the róses,
Góne the glórioús promise, ánd the víctim
Bróken ín this ánger of Aphrodíte
Yiélds to the víctor;

and in a verse which follows the movement of Horace's Sapphics exactly:

Bréathes a / lást fare/wéll to the / shóres of / Éngland,

with the ignoble measure, commonly called the English Sapphic, ridiculed by Canning in the *Anti-Jacobin*:

Neédy knife-grínder! whíther are you góing?
Roúgh is the roád, your wheél is out of órder.
Bleák blows the blást; your hát has got a hóle in't,
Só have your breéches.

The Alcaic Stanza

324. The Alcaic Stanza used by Horace in thirty-seven Odes and by Statius in one, *Siluae* iv. 5, is a Biform Quartet.

It consists of two Alcaic Hendecasyllabics (**269**), followed by an Alcaic Enneasyllabic (**267**) and an Alcaic Decasyllabic (**268**).

Its scheme then is:

1, 2. ⏑ / – ⏑ / ‿ – ‖ – ⏑ ⏑ / – ⏑ / (–⏑)
3. ⏑ / – ⏑ / ‿ – / – ⏑ / ‿ ⏑
4. – ⏑ ⏑ / – ⏑ ⏑ / – ⏑ / – ⏑

325. Example:

ī/rae Thў̆/estē‖n exiti/ō gră/u̯ī
strā/u̯ēr(e) e/t altī‖s urbibus / ulti/mae
stĕ/tēre / causae / cūr pĕ/rīrent
funditus / imprĭmĕ/retque / mūrīs
hostīl(e) arātr(um) ex-ercitus īnsolēns.
compesce mentem: mē quoque pectoris
temptā̆uit in dulcī i̯uu̯entā
feru̯or et in celerīs iambōs
mīsit furentem: nunc ego mītibus
mūtāre quaerō trīstia, dum mihī
fīās recantātīs amīcă
opprobriīs animumque reddās.

Horace, *Odes* i. 16. 17–28.

326. The structure of the Stanza is explained in **313**. But the following points of detail may be noted.

The Anacrusis in the *Hendecasyllabic* (**269**) and the *Enneasyllabic* (**267**) is a Short syllable in 18 only out of 634 Hendecasyllabics and in 10 only out of 317 Enneasyllabics, practically the same percentage. There is no instance in Book IV of the *Odes* or in the poem of Statius.

327. In the *Enneasyllabic* (l. 3) Caesura is not allowed in the last foot unless it is accompanied by Elision, as:

Volcānus hinc mātrōna Ị̄ūn(ō) et. iii. 4. 59.

And it is unusual for both the two previous ones to end with words (**182**), as:

gaudēs, aprīcōs / necte / flōrēs. i. 26. 7.

328. In the *Decasyllabic* (l. 4) there is usually a Strong Caesura in the Second dactyl, as in the second and third stanzas above, or in the following foot, as:

tempus Amazoniā secūrī. iv. 4. 20.

Since Prefixes may be detached from Compounds (**191**), we get instances like that in the first stanza above, and with preceding Elision in ii. 3. 28 (below) and elsewhere.

329. *Synaphea* is found within the Alcaic stanza, though not to the same extent as in the Sapphic. Between the Third and Fourth lines it is shown by Elision in ii. 3. 27 sq.:

sors exitūr(a) et nōs in aeter*n*(*um*)
*e*xili(um) impositūra cumbae.

330. *Hiatus* between the lines of a stanza, as i. 16. 27, 28 above, is rare as compared with hiatus between the

stanzas. In Books iii and iv, in which Horace's practice has become stricter, hiatus between the stanzas occurs 12 times out of a possible 156 times; but hiatus within the stanzas only 4 times out of a possible 413 times. In Books i and ii the difference is not so striking, but still substantial, being 13 times out of 124 times as against 19 times out of 458 times.

The frequency of Hiatus in ii. 13 is conjoined with other metrical peculiarities, and perhaps reflects Horace's excitement at his narrow escape from death by the fall of the tree.

331. The sense and grammatical construction is carried over from one stanza to another much oftener in Alcaics than Sapphics. There are about 60 instances out of a possible total of 280. In these cases hiatus was avoided. There is only one example of a Short vowel in hiatus, and that in ii. 13, l. 8:

hospitis; ille u̯enēna Colchă̆
et quicquid ūsquam concipitur nefās.

The Asclepiad Stanza

332. We will speak first of the Biform Asclepiad Distichs which Horace employs in eleven Odes. They differ from the other Asclepiad stanzas as they are not in themselves four-line stanzas, but Pairs of Couplets in intimate connexion.

On this point see *Classical Review*, vol. xxxii (1918), p. 26.

333. The component verses are a Glyconic (**278**) and a Lesser Asclepiad (**281**).

Scheme:

1, 3. ⏑ – / ⏑ ∪ ∪ / ⏑ ∪ / ⏑

2, 4. ⏑ – / ⏑ ∪ ∪ / ⏑ ‖ ⏑ ∪ ∪ / ⏑ ∪ / (⏑)

eum tū, / Lȳdia, / Tēle/phī
ceru̯ī/eem rŏse/am, ‖ eērea / Tēle/phī
laudās / bracchia, / u̯ae meum
feru̯ēns / diffiei/lī ‖ bīle tu/mct i̯e/cur. i. 13. 1–4.

334. The last syllable of the Asclepiad, as of the Glyconic, is normally Long. But in i. 3, the first Ode in this measure, Horace has made a curious experiment, ending eleven lines out of twenty with Short vowels, and no less than ten of them with short *a*'s.

See *Classical Quarterly*, vol. xvi (1922), p. 32.

335. Synaphea between the Glyconic and the Asclepiad is shown by the elision in iv. 1. 35 sq.:

cūr fācunda parum decō/r(ō)
*i*nter u̯erba cadit lingua silentiō ?

336. The Biform Asclepiad Quartet is used by Horace in nine Odes.

It consists of three Lesser Asclepiads followed by a Glyconic. In its arrangement it corresponds to the Sapphic stanza.

Scheme:

1, 2, 3. ´ – / ´ ⏑ ⏑ / ´ ‖ ´ ⏑ ⏑ / ′ ⏑ / ´ (⏑)
4. ´ – / ´ ⏑ ⏑ / ´ ⏑ / ´ (– ⏑)

serībēris Variō fortis et hostium
u̯ictor Maeoniī carminis ālite,
quam rem cumque ferōx nāu̯ibus aut equīs
mīles tē duce gesserit.
i. 6. 1–4.

337. *Synaphea* is not proved for this stanza; but *Hiatus* between verses is rare. The occurrences *within*

the stanza are 6 out of 189 as compared with 4 out of 54 *between* the stanzas.

See *Classical Review*, vol. xxxii (1918), p. 25.

338. The Triform Asclepiad Quartet consists of two Lesser Asclepiads followed by a Pherecratean (**279**) and concluded by a Glyconic (**278**).

In arrangement it corresponds to the Alcaic Stanza.

On its construction see **314**.

339. Scheme:

1, 2. ⏑ – / ⏑ ∪ ∪ / ⏑ ‖ ⏑ ∪ ∪ / ⏑ ∪ / ⏑

3. ⏑ – / ⏑ ∪ ∪ / ⏑ –

4. ⏑ – / ⏑ ∪ ∪ / ⏑ ∪ / ⏑

Quis multā gracilis tē puer in rosā
perfūsus liquidīs urguet odōribus
grātō, Pyrrha, sub antrō?
cui flāuam religās comam? i. 5. 1–4.

340. Synaphea cannot be proved; but there is little Hiatus. *Classical Review*, l.c. p. 25.

341. Catullus has a Biform Glyconian stanza in his hymn to Diana, xxxiv.

It consists of three Glyconics followed by a Pherecratean.

342. Scheme:

1, 2, 3. ⏑ ∪ / ⏑ ∪ ∪ / ⏑ ∪ / ⏑
(⏑ –)

4. ⏑ ∪ / ⏑ ∪ ∪ | ⏑ –
(⏑ –)

Dīānae sumus in fidē
puell(ae) et puer(ī) integrī;
Dīānam puer(ī) integrī
puellaeque canāmus. 1–4.

montium domin(a) ut forēs
silu̯ārumque u̯irentium
saltuumque reconditō/r(*um*)
*a*mniumque sonantum. ib. 9–12.

343. It is written in strict Synaphea.

It is the only Quartet, except the Sapphic stanza, that Catullus employs. Compare **346**.

Quintets

344. Catullus in his famous Epithalamium (lxi) has the corresponding Quintet, consisting of four Glyconics concluded by a Pherecratean, also in strict Synaphea.

345. Scheme:

1, 2, 3, 4. –́ ⏑ / –́ ⏑ ⏑ / –́ ⏑ / –́
– –
5. –́ ⏑ / –́ ⏑ ⏑ / –́ –
(– –)

i̯am licet u̯eniās, marīt(*e*).
*u*xor in thalamō tibīst
ōre flōridulō nitēns,
alba parthenicē u̯elut
lūteumu̯e papāu̯er. 187 (191) sqq.

346. Some Scholars, following Lachmann, have divided the Quintet into two, on the ground that in numerous places there is Hiatus after the Third line. But in all but two places (188 (192) and 219 (223), where the MSS. are probably or certainly corrupt) the hiatus has been introduced by the editors through ignorance of the scansion of iō as i̯ō (yo) for which see **140**.

The Ionicus a Minore Stanza

347. Of the longer feet (**175**) the *Ionicus a Minore* ⏑ ⏑ –́ –, so called because it starts from the Short syllables, is the only one used by Horace, and this in a single poem, iii. 12, modelled upon the Greek.

No alternative feet are admitted; and in this respect the metre resembles the Pure Iambic (**256**).

348. This poem has been distributed into verses in different ways by different scholars. But in most of these words have to be divided between two lines. Two schemes of distribution escape this objection.

1. It may be arranged as two Tetrameters of four feet each followed by one Dimeter of three feet, in which case it will be a Biform Triplet.

349. 2. Or, with the more symmetrical arrangement of Professor E. Stampini, as two Dimeters followed by two Trimeters, that is as a Biform Quartet, the scheme being:

1. ⏑ ⏑ ˊ – / ⏑ ⏑ ˊ –
2. ⏑ ⏑ ˊ – / ⏑ ⏑ ˊ –
3. ⏑ ⏑ ˊ – / ⏑ ⏑ ˊ – / ⏑ ⏑ ˊ –
4. ⏑ ⏑ ˊ – / ⏑ ⏑ ˊ – / ⏑ ⏑ ˊ –

1. Mĭsĕrárumst / nĕqu̯(e) ămŏrī
2. dărĕ lŭdum / nĕquĕ dúlcī
3. mălă u̯ĭnō / lău̯ĕr(e), aut éx/ănĭmárī
4. mĕtŭéntīs / pătrŭaé u̯er/bĕrā línguae.

Synaphea is strictly observed throughout. And out of 40 feet 34 end with a word.

Note on Scansion

350. In scanning and reading Verse we must observe that the End of a Word is its last Syllable, not what is apparently its last Sound which by the rules of Liaison 46 sqq., is often pronounced with the Following Word. See examples under Caesura (**216**), Diaeresis (**218**), and at a Break in the Verse (**227**).

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